

SUPERTRAMP



GONE HOLLYWOOD THE LOGICAL SONG GOODBYE STRANGER BREAKFAST IN AMERICA OH DARLING *



* TAKE THE LONG WAY HOME LORD IS IT MINE JUST ANOTHER NERVOUS WRECK CASUAL CONVERSATIONS CHILD OF VISION



Produced by
Supertramp
and
Peter Henderson



SP-3708

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Supertramp BREAKFAST IN AMERICA



Side ONE

GONE HOLLYWOOD

It's just a heart aching
I should have known that it would let me down
It's just a mind aching
I used to dream about this town
It was a sight to see
The place to be
What a place to be
And the kicks can always be found
It's such a shame about it
I used to think that it would feel so good
But who's to blame about it
So go to town in Hollywood
I'm in this dumb motel,
Near the "Taco Bell"
Without a hope in hell
I can't believe that I'm still around
Ain't nothin' new in my life today
Ain't nothin' new in my life today
I've had too much cryin', seen too much grief
I'm sick of tryin', it's beyond belief
I'm tired of talkin' on the telephone
They're talkin' to me that they're not at home
Ain't nothing new in my life today
I'm tired of being frayed, nice to place
I've come to see a friend's face
And now the words sound familiar as they slam the door
"You're not what we're looking for!"
Ain't nothing new in my life today
Ain't nothing true it's all gone away
If we only had time, only had time for you
If we only had time, only had time for you
If we only had time, only had time for you
It was a heartbreaking
Now I ride in a big fine car
It was mind aching
I'm still talkin' on the boulevard
So get your chin up boy
Forget the pain
I know you'll make it
If you try again

There's no use in quitting
When the world is waiting for you

THE LOGICAL SONG

When I was young I see that life was so wonderful,
a simple life was so beautiful, magical.
And all the birds in the trees, well they'd be singing so happily,
joyfully, playfully watching me.
But then they sent away to teach me how to be sensible,
logic, reason, practical.
And they showed me a world where I could be so dependable,
clinical, intellectual, cynical.

There are times when all the world's asleep,
the questions run too deep
(for such a simple life)
Won't you please, please tell me what we've learned
but please tell me who I am.

Now watch what you say or they'll be calling you a radical,
liberal, fanatic, etc.
Won't you sign up your name, we'd like to feel you're
acceptable, respectable, presentable, a vegetable!

At night, when all the world's asleep,
the questions run so deep
(for such a simple life)
Won't you please, please tell me what we've learned
I know it sounds absurd
but please tell me who I am.

GOODBYE STRANGER

It was an early morning yesterday
I was up before the dawn
And I really have enjoyed my stay
But I must leave
Like a king without a castle
Like a queen without a throne
I'm an early morning lover
And I must be moving on
Now I believe what you say
Is the greatest truth
But I have to change my own way
To keep me in my youth



ART DIRECTION & COVER CONCEPT BY MIKE DOUD
DESIGNED BY MICK MAGERTY

Cover photography by Aaron Rapoport,
back cover by Mark Hanauer

Supertramp is represented by Dave Margerison
of Management International

Our time in the studio was made most enjoyable by the
good humor and warmth of all the people at the Village
Record.

All Supertramp correspondence should be addressed to:
Supertramp Umbrella Club International,
P.O. Box 1703, Burbank Ca. 91507

Like a ship without an anchor
Like a slave without a chain
Just the thought of those sweet ladies
Sends a shiver through my veins

And I will go on shining
Shining like brand new
I'll never look behind me
My troubles will be few

Goodbye stranger it's been nice

Hope you find your paradise
Tried to see your point of view
Hope you dream all come true

Goodbye stranger Goodbye Jane

Will we ever meet again

Feel no sorrow, feel no shame

Come tomorrow, feel no pain

Now some they do and some they don't

And some you just can't tell

And some will and some they won't

With some it's just as well

You can laugh at my behavior

That'll never bother me

Say what I do is my error

But I don't care if I need

And I will go on shining

Shining like brand new

I'll never look behind me

My trouble will be few

Goodbye stranger it's been nice etc...

BREAKFAST IN AMERICA

Take a look at my girlfriend
She's the only one I got
Not much of a girlfriend
Never seem to get a lot

Take a jumbo cross the water
Like to see America
See the girls in California
I'm hoping it's going to come true

But there's not a lot I can do
Gonna catch a supper for breakfast
Mummy dear Mummy
They got to have 'em in Texas

Cos everyone's a millionaire
I'm a winner, I'm a sinner
Do you want my autograph
I'm a winner, I'm a sinner
I'm playing my cards upon you
While there's nothing better to do

Don't you look at my girlfriend
She's the only one I got
Not much of a girlfriend
Never seem to get a lot

Take a jumbo cross the water
Like to see America
See the girls in California
I'm hoping it's going to come true
But there's not a lot I can do

Don't you look at my girlfriend
She's the only one I got
Not much of a girlfriend
Never seem to get a lot

Take a jumbo cross the water
Like to see America
See the girls in California
I'm hoping it's going to come true
But there's not a lot I can do

OH DARLING

Oh darling, will you ever change your mind
I've been feeling left behind
Like a shadow in your light

Almighty, don't you say that I'm the one
And if you think you're gonna run
Well you know

I'm gonna be around you, all about you
Always by your side
I'm gonna dream about you, scheme about you
Love you at the time

I'll make you catch ya lady
Catch ya lady
The news is all over town
You better not let me down

Keep thinking you're feeling good
Assassin at the door
Please tell me that you'll never go
Ah ah so

Ah lately I'm like a watch that's overwound
And I've got both feet off the ground
Because you see

I'm gonna be a busy oh pretty
Love you at the day
And through the rain and shine
I'll make you mine

I'll love you come what may
I'm gonna catch ya lady, catch ya lady
Catch ya lady uh hah



TAKE THE LONG WAY HOME

So you think you're Romeo
Playing a part in a movie show
Take the long way home
Take the long way home

Cos you're the joke of the neighborhood
Why should you care if you're feeling good
Take the long way home
Take the long way home

But there are times that you feel you're part of the scenery
all the greenery is comin' down boy
And then your wife seems to think you're part of the furniture oh, it's peculiar she used to be so nice.

When these days turn to lonely nights
you take a trip to the city lights
And take the long way home

Take the long way home
You never see what you want to see
Forever staying to the gallery
You took the long way home

Take the long way home
And when you're up on the stage, it's so unbelievable,
unforgettable, how they adore you.

But then your wife seems to think you're losing your sanity,
oh, sitting in the moonlight way out there

Does it feel that your life's become a catastrophe?
Oh, it has to be for you to grow boy

When you look through the years and see what you could
have been, what you might have been,
If only I had more time.

So you think you're Romeo
You better not let me down,
Who's to blame if you're not around?

You took the long way home
You took the long way home

And when you're up on the stage, it's so unbelievable,
unforgettable, how they adore you.

But then your wife seems to think you're losing your sanity,
oh, sitting in the moonlight way out there

Does it feel that your life's become a catastrophe?
Oh, it has to be for you to grow boy

When you look through the years and see what you could
have been, what you might have been,
If only I had more time.

When everything's dark and nothing seems right,
there's nothing to win and there's no need to fight

I never cease to wonder at the cruelty of this land
but it seems a time of sadness it's a time to understand
Is it mine, Lord, is it mine?

When everything's dark and nothing seems right,
you don't have to own and there's no need to fight

If only I could find a place to call my own
to feel my strengthness through the day

The love that shines around me could be mine.
So give us an answer, won't you,

We know what we have to do,
There must be a thousand voices trying to get through.

JUST ANOTHER NERVOUS WRECK

I'm feeling so alone now
They cut the telephone uh huh

My life is just a mess
I tried to live away now
I could never find the fortune

I lost the craving for success
And as the acrobats theyumble

So the corn begins to crumble
While in the mirror

She's gonna stand and new dress
Live on the second floor now

They're trying to bust the door down
Soon I'll have a new address

So much for liberation
They'll have a celebration

Yeah I've been a nervous wreck
And as the clouds begin to rumble

So the sugar makes her female
And the sun upon my wall is getting less

Don't give a damn

Fight, while you can
Kill, shoot 'em up

They'll run amuck

Short, Judas

Loud, they'll hear us

Soldier, sailor

Who's your tailor

They run to cover when they discover

Everyone's a nervous wreck now

I used to think she was so nimble

Would have bought her as a symbol

But now I can't afford the pen to sign her checks

Don't give a damn

They run to cover when they discover

Everyone's a nervous wreck now

Life's just a bummer they got your number

We'll give as good as we get now

Rise from the ashes and start all over

We'll drive over the edge now

They're gonna bleed, that's what they need

We'll get together and blow their cover

We're ready

Yeah we're ready

Yeah we're ready

They're gonna bleed, that's what they need

We're ready

Yeah we're ready

They're gonna bleed, that's what they need

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We're ready

MIXING TIPS
ELEVATOR

Try mixing "Get It Up! Get It Up!"
from Joanne Spain's "ELEVATOR"
with "Put It In! Put It In!" from
"Music, Music, Music" by
California and immediately
overlapping "That Was Nasty!"
from "Nice 'N' Nasty" by Salsoul
Orchestra.

IT'S HOT!!!



QUESTIONNAIRE

Name JACQOI MAC

Address 56 Mystic St #2

City, State & Zip Arlington Ma 02174

Telephone Number 617-646-5770

Best Time To Reach You 11:00 AM - 3:00 PM

Are You a Member of Any Pool? Yes No

Name of Pool Boston Record Pool Bin No. 31

Name of Club Pied Piper

Address 193 Commercial St.

City, State & Zip Provincetown Ma. 02659

Days at Work 7 days

Time: 9 TO 1 AM.

Type of Clientel Gay women

Approximate Age Group 18-65 (mostly 20's-30's)

Average Daily Attendance: Weekdays 500 Weekends 700

Your T-Shirt Size: S M L XL

If men's sizes small

Enclosed you'll find a copy of Joanne Spains "Elevator". The short version, first released as a single, got such excellent reaction at such a variety of discos that we have rush-released this 12" version.

Please fill out this questionnaire and return as soon as possible with your reaction. Please use the other side for additional comments.

"Elevator" won't let you down, so please don't let me down.

Thanks, (Ollie)
Michael

Dear Michael

Sorry to disappoint you however
I find "ELEVATOR" very boring
and so does my audience -

I think "ELEVATOR" is a
year too late in the sense that
that kind of orchestration, high horns,
high background vocals was hot
typ. 1½ ago - it's played out
nothing new . . .

good luck
sincerely

Jacqui Marc

HOOK FOOT

AM

SP-4316



RECORDS, INC./P.O. Box 782/Beverly Hills, California 90213

LAMBA

KACOMA



WORLD BEAT

VERSIONES ORIGINALES



ZRI-466012
SERIE ZAFIRO



MONICA NOGUEIRA

JACKY ARCONTE

MICHEL ABIHSSIRA

LOALWA BRAZ

CHYCO ROGER DRU

JEAN-CLAUDE BONAVVENTURE

FANIA NIANG

CARA A LAMBADA 3:27

CARA B MÉLODIE D'AMOUR 4:11
MELODIA DE AMOR

LAMBAREGGAE 3:52"

SINDIANG 3:58

BAILANDO LAMBADA
DANÇANDO LAMBADA 4:44

SOPENALA 4:28

LAMBAMOR
LAMBAMOUR 4:09

JAMBÉ FINÈTE (GRILLE) 4:26

LAMBA CARIBE 4:07

SALSA NUESTRA 4:38

PRODUCTOR JEAN-CLAUDE BONAVENTURE

DISEÑO CARPETA PAUL RITTER

PINTURA PATRICE ROGER

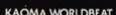
FOTOGRAFIAS ANDRE RALI

"LAMBADA" VIENE DE SAYA, UNA MUSICA FOLKLORICA BOLIVIANA. ULYSSES Y GONZALO HERMOSA Y OLIVIER LORSAC CONTRIBUYERON A SU REALIZACION.

MUY IMPORTANTE
Este formulario es una obra intelectual protegida en favor de su propietario.
D.R. (P) 1989 CBS DISQUES (FRANCIA)
Derechos Protegidos (C) 1989 CBS/COLUMBIA INTERNACIONAL, S.A. DE C.V.
La intensidad de este sonido es menor que el volumen normal de la voz humana.
ESTE DISCO SE HA PRODUcido CON UNA LEY
QUE PROHIBE SU COPIA O REPRODUCCION PARCIAL O TOTAL,
sin de ciertas personas, permiso, se practice un alquiler o ejerciéndose publicidad
o promoción. Se prohíbe la copia en su totalidad.
Artículos 266 del Código Penal y 126 y 128 de la Ley Federal sobre el Desarrollo
de Justicia y Derecho Marítimo Administrativo y Reglamento establecidos los de carácter
internacional. El presente aviso permanecerá en la caja de conservación para su
referencia.



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ESTADOS UNIDOS DE MEXICO, S.A. DE C.V.
AV. 11 DE SEPTIEMBRE NO. 704
MADRID, MEX.



**PARA SU VENTA
EN MEXICO
EXCLUSIVAMENTE**



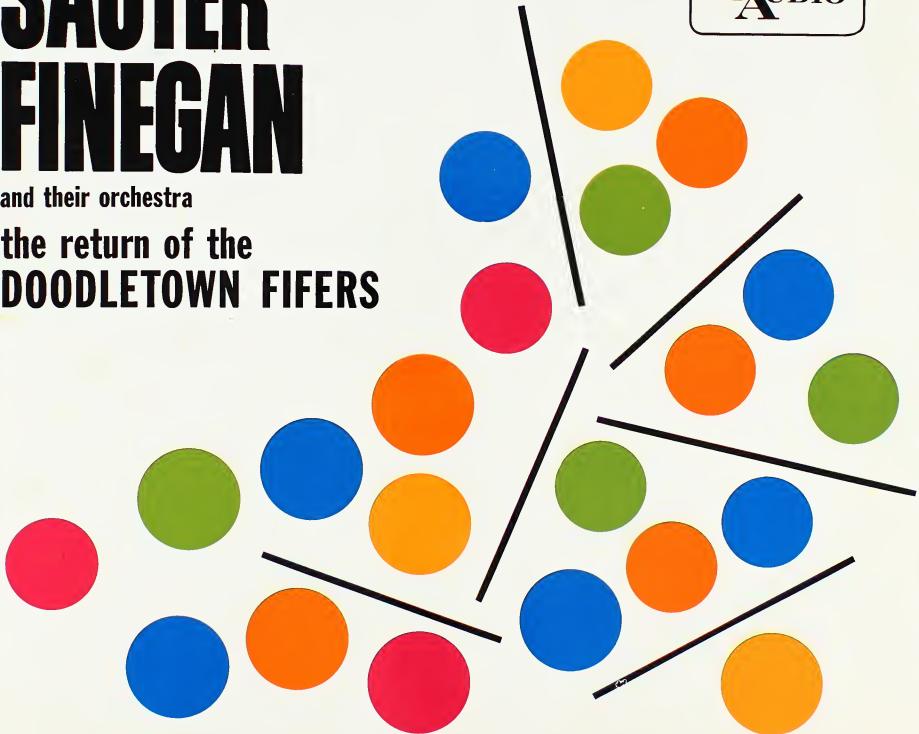
WWS 8511

SAUTER FINEGAN

and their orchestra

the return of the
DODDLETOWN FIFERS

UNITED ARTISTS
ULTRA
AUDIO





SAUTER-FINEGAN • THE RETURN OF THE DOODLETOWN FIFERS

Ed Sauter and Bill Finegan are not only excellent arrangers, but it can truthfully be said they are men of vision. For in this era of Sound they are veterans who preceded an entire industry by almost a full decade in the use of unorthodox instrumentations to produce the unusual Sound. Those who heard the original Doodletown Fifers back in the early Fifties were at once amazed by the musical gyrations and awed by the originality displayed by the team of arrangers turned orchestra leaders. But it took almost ten years to transpose the in-person performances of the Sauter-Finegan aggregation to records in a manner which would retain fully the great Sounds they had pioneered.

DOODLETOWN FIFERS • APRIL IN PARIS • WHEN HEARTS ARE YOUNG • A FOGGY DAY • MIDNIGHT SLEIGHRIDE • RAIN • MOONLIGHT ON THE GANGES • DOODLETOWN RACES • DARN THAT DREAM • THURSDAY'S CHILD • CHURCH MOUSE • ONE IS A LONELY NUMBER



✓ 1980
Brooks

PETER & TOBY



Special thanks to
the McTaggarts and Ray "Smedly" Harvey

Side 1
Bold O'Donahue
Mr. Bojangles
Patsy Fagan
Big Brother Sylvester
Sweet Smell of Success

Side 2

Mick McGuire
Johnny I Hardly Knew Ya
Paddy Kelly's Brew
My Eggs Don't Taste The Same
Without You
Mountain Tea
Black Velvet Band

Robert Burns

Recording and Mixing Engineer:
Jesse Henderson
Photography:
Ed Rogers
Recorded at Aengus Studios

"Mr. Bojangles" written by Jerry Jeff Walker
"Paddy Kelly's Brew" written by Tommy Makem
"Sweet Smell of Success" and
"My Eggs Don't Taste The Same Without You"
written by Barnswallow Farquahr





DTY-7079 STEREO

the KINGDOM of Simitz



IN SEARCH OF THE PUCKERLESS PERSIMMON...



Side One

JUNIOR	3:07
SOMEDAY MY WIFE	3:53
MIND YOUR MANNERS	2:52
DON'T CLOSE THE DOOR	6:14
WAKE UP WAKE DOWN	2:37
WE BELIEVE IN MICROPHONES	2:00

Side Two

JULY 8 (IT'S IN THE PAPER)	3:00
SILLY HOUSE	2:34
CANVAS OF WOE*	4:24
YOU CAN BE	2:52*
DON'T FEED THE BEASTS	3:30
ACTING IS NOT BEING*	4:06

The Kingdom of Simitz is ...

COLIN GRANT	Guitars, trombone, vocals
MARK LEMPKE	Lead guitar, vocals
JON TAYLOR	Guitars, vocals
ANDY BRAKS	Guitars, vocals
STEVE BRAKS	Bass
STU BRAKS	Congas, percussion
DEAN GLINES	Drums, percussion
GREG TARBOX	Tenor sax
JOE GUSTAFF	Trumpet
BILL ROWE	Trombone
TIM HORRIGAN	Keyboards

All selections written by...

ANDREW BRAKS & COLIN GRANT except "SILLY HOUSE", written by ANDREW BRAKS.
COLIN GRANT, MARK RICHARD.

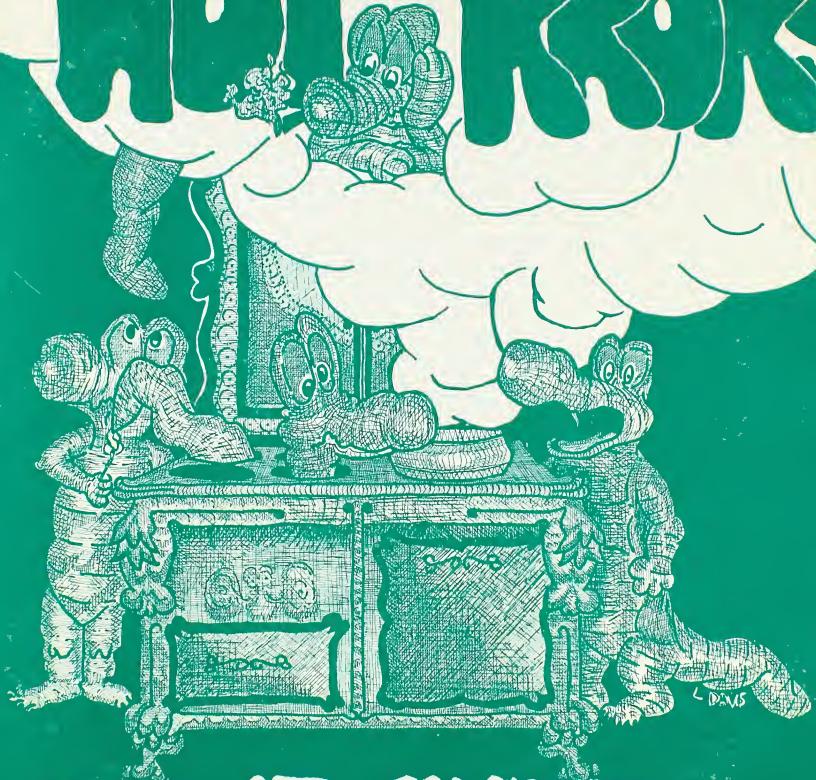
Produced & Arranged by COLIN GRANT
Engineered by "WEIRD" LARRY FEENEY
Mixed by LARRY FEENEY & COLIN GRANT
Recorded at DESTINY RECORDING STUDIO,
Wilmington, Massachusetts

Cover Illustration by GLENN WILLIAMS
& STU BRAKS

Photograph by ART CRAMPTON
Graphics by STU BRAKS
© 1979 COLIN GRANT
& SIMITSONG



HOT KROKS



LIVE AT SANDERS

All of the numbers on this record were recorded live in concert before a wonderful audience in Harvard's Sanders Theater. While the controlled conditions of a studio recording are available in concert, we think (and hope you will agree), that capturing the energy of a live performance more than offsets the sacrifice of some studio precision. If this record brings you even a fraction of the enjoyment the crowd in Sanders Theater brought us, we will be very pleased.

Our special thanks to Bill, the emcee for the concert, and to David Gessner, who engineered the live recording.

The Krokos of '72/73

SIDE ONE:

House of Blue Light

Soloist: Simpson, Gregg

Arr. Gutcheon

Lady is a Tramp

Arr. Gutcheon

Johnny O'Connor

Krok Songbook

My Bonnie Lass

Krok Songbook

I've Got Rhythm

Arr. Merrill-Brown

Soloist: Arnold

Mama Look Sharp

Soloist: Comins

Spritzer

The Krokenpoof Song

Krok Songbook

Elvis' Greatest Hits

Soloist: Hansen

SIDE TWO:

Mountain Greenery

Soloist: Reichheld, Nied

Arr. Gutcheon

The Emblem

Krok Songbook

The Letter

Arr. Goulder

Soloist: Comins

Loch Lomond

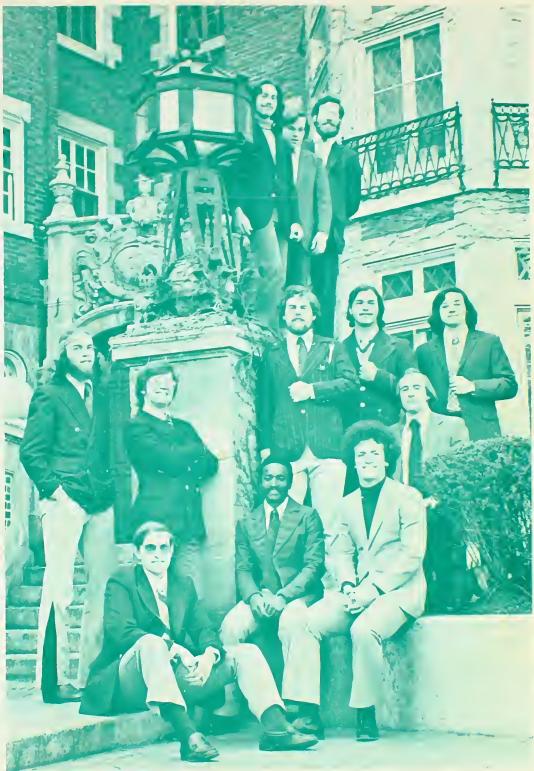
Arr. R. Vaughn Williams

Soloist: Simpson

Blue Moon

Soloist: Gregg

Krok Songbook



THE HARVARD KROKODILOES

Bruce Comins Dave Gregg Peter Rogers

John Hansen Ray Nied

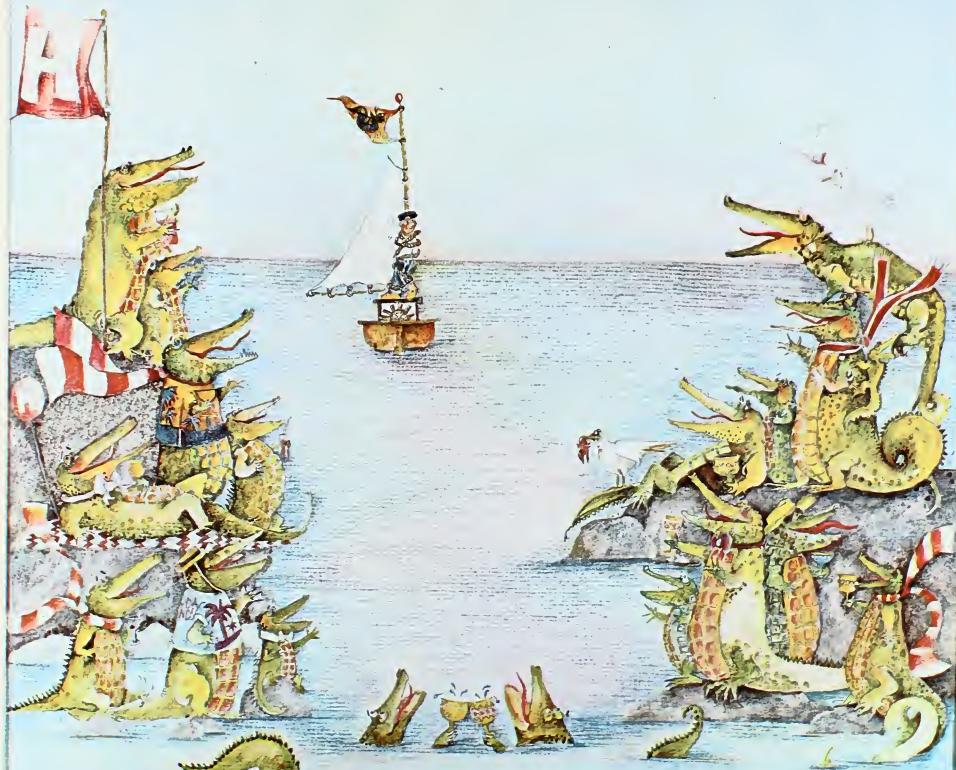
Rick Simpson Doug Heite

Fred Dodd

Jack Arnold

Fred Reichheld Leonard Easter Cliff Lewis

Cover Design: Lindsay Davis
Group Photo: Seth Waxman
Engineered by: David Gessner
Produced by: Jack Arnold



KROKS ON THE ROCKS

SIDE ONE

HOUSE OF BLUE LIGHTS

arr.-Gutcheon
Soloists: Heite (vocals)
Jordan (Baritone)
Skinner (Tenor)

SOMEWHERE OVER THE RAINBOW

arr.-Hyatt & Levinson

Soloist: Colt

WHEN YOU WORE A TULIP

arr.-Mansfield

Soloist: Velling

KILLING ME SOFTLY

Gimbel & Fox
arr.-Mansfield

Soloist: Heite

JOSHUA

arr.-Gutcheon

Soloist: Velling

SOMETIMES I'M HAPPY

arr.-Mansfield

Trif. Singing: Jordan, Messerschmidt
Soloist: Colt

HARV ALLEY LOVELY SAINTS ABOVE

Weekes

WHAT'S YOUR NAME?

Krok Songbook

Soloist: Colt

LET'S DO IT

arr.-Mansfield

SIDE TWO

JOHNNY O'CONNOR

Krok Songbook

Soloists: Evans (Bass)

Jordan (Tenor)

SUMMERTIME

Gershwin

arr.-Mansfield

Soloist: Lewis

MON COEUR SE RECOMMANDA A VOUS

Orlando di Lasso

arr.-Saar

I CAN'T GIVE YOU ANYTHING BUT LOVE

arr.-Gutcheon

Soloist: Jordan

THEIR HEARTS WERE FULL OF SPRING

arr.-Mansfield

BLAH

Krok Songbook

Soloists: Evans (Bass)

Messerschmidt (Baritone)

BLUE MOON

arr.-Wigton

Soloists: Heite (Bass)

Skinner (Tenor)

TEMPTATION

arr.-Persussions

Soloist: Jordan

ELVIS' GREATEST HITS

Krok Songbook

Soloist: Messerschmidt



Standing (left to right): Doug Heite, Peter Lorenga, Mark Jordan, Rod Skinner, Dave Evans, Paul Mathias, Tom Lansdale
Sitting (left to right): Jim Velling (Manager), Cliff Lewis (Director), Michael Messerschmidt (Assistant Director), Fred Dodd, George Colt

THE HARVARD KROKODILOES, 1974-75

This album features both some of the old Krok standards and a representation of new musical genres which the group has recently begun to explore. The release of this record appropriately coincides with the arrival of our 30th anniversary year in 1975. We hope that this record will give you an idea of the spirit of the Krok as they are today. The group has indeed changed in a myriad of ways since its founding in 1946, but there are certain aspects of "Krokdom" which will hopefully never change—the most important of which is the desire to sing live. We have tried to capture the energy of a live performance on a studio recording. The verve and interplay with the audience in a concert setting must simply be sacrificed to musical precision and considerations of sound in a recording studio. We hope, however, that you will agree with us that for vital musical

reasons such a sacrifice is warranted; and if this recording exudes to you a vitality and a warm appreciation for the listener, we will be very pleased and grateful. We hope that our music will continue to be a typical Krok concert, and hope that you will find the alternation of vocal styles in the repertoire and the selections themselves as enjoyable to listen to as they were for us to sing. This record was for us a labor of love, and we humbly dedicate it to our visionary predecessors and to those who will in the future inherit what all of the Krokodiles over the past 30 years have worked so hard to build. Happy listening!

—The Kroks of '74-'75

Front Cover Design: Woogie Blaine
Back Cover Design: M. L. Louscious
Group Photo: Jordon Left and Peter Lorenga
Engineered by: Sherry Klein (assisted by Peter Mansfield)
Produced by: Jim Velling and Cliff Lewis
Recorded May, 1975, at Hub Studios in Brighton, Massachusetts
Mastering Engineer: Ray Winn, Performance Recorders, Brighton, Massachusetts





50023

AVI-8439

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ANGELS
WATCHING
OVER
ME

THE
FAIRFIELD
FOUR

AVI RECORDS

THE
FAIRFIELD

FOUR

Side 1

DON'T DRIVE YOUR CHILDREN AWAY
IN THE WILDERNESS
LET ME TELL YOU ABOUT JESUS
ALL THE WAY
I'LL TELL THE WORLD
IN THE UPPER ROOM

Side 2

I'LL BE SATISFIED
WAITING FOR ME
ANGELS WATCHING OVER ME
I'VE GOT GOOD RELIGION
I'M IN YOUR CARE
NOBODY TO DEPEND ON

The customs and traditions of religious parents of Nashville, Tennessee, who carried their children to Sunday School each Sunday, were greatly responsible for the Fairfield Four Quartet; their talents were discovered through their activities in Sunday School. This outstanding pioneer group bears the name of Fairfield Baptist Church—at that time being pastored by Reverend J. R. Statton.

The group consisted of three little boys: Harold and Rufus Corathers, John H. Battle and Latimer Green was added for a short time. Samuel H. McCrary was the next one to be added, and he, too, was a member of the Fairfield Baptist Church. Mother Clay and the Pastor, Reverend J. R. Statton, gave them their name in the year of 1921.

The Fairfield Four traveled throughout the United States in the large auditoriums as well as the smallest churches. They believed these words of scripture, "Where Two or Three Are Gathered in My Name, I'll be a God in the Midst."

The first opportunity to broadcast came to the Fairfield Four in 1940

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1011 WOODLAND STREET/NASHVILLE TENNESSEE/37206

over WSIX Radio, Nashville, Tennessee. They were with the station for two years and then was called to WLAC, Nashville, in 1942. They were transcribed over Radio Stations WBAL, Baltimore, Maryland—WCAU, Philadelphia, Pennsylvania—WOAI, San Antonio, Texas—KOV, Pittsburgh, Pennsylvania—WCHS, Charleston, West Virginia—KARK, Little Rock, Arkansas—KWKH, Shreveport, Louisiana—WCKY, Cincinnati, Ohio and KSL, Salt Lake City, Utah.

Rev. Sam McCrary is now pastor of the St. Mark Baptist Church in Nashville, Tennessee. He sang 1st Tenor and was manager of the group. Willie Frank Lewis, the second lead singer is now singing with the Fireside Singers of Nashville, Tennessee. James Hill, the baritone for the group now manages and sings with the Famous Skylarks.

PRODUCED BY
SHANNON WILLIAMS

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Nirāṇa-sympHōie ToSHIro MAYuzumi

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Conducted by WILHELM SCHÜCHTER



Campanology I “Sūramgamah”

Mixed Chorus of Tokyo Choraliens
and Nippon University Chorus Group

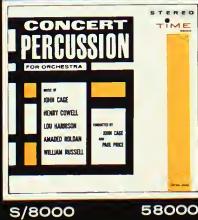
Campanology II “Mahāprajñāpāramitā”

Soloists: Akira Takei
Shiro Harada

Akiyoshi Sera
Yukio Komatsu
(members of Tokyo Choraliens)

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LST 7122

LIBERTY
STEREO


QUIET VILLAGE

The Exotic Sounds of

MARTIN BENNY



QUIET VILLAGE

The Exotic Sounds of MARTIN DENNY

Martin Denny's music is becoming so famous it's a little pointless for me to tell you how wonderful it is. If you've already heard it you know, and if you haven't, stop reading this right now . . . put on the record and play it.

Now after you've asked, "How long has this been going on . . . how did I miss it . . . has he recorded other stuff as terrific as this?" (he sure has) . . . you have become a full fledged member of his fan club. Welcome brother, and continue reading.

When you hit the road to "fameville" as Martin has, there's one big cross you have to bear—the people who "knew you when." The people who predicted a smash success on the first listen and haunt your life with reminders of how right they were . . . explanations of how you did it, how you thought of it and so on . . . an "I Was There" road company with a cast of thousands. There really was a horde of these Waikiki prophets, and I was one of them. We all talk about Martin at the drop of a hat, so what do you want to know?

Maybe you've wondered what-in-the-world kind of fellow is he to have cooked up these fantastic sounds. Maybe you have in mind a pale, aesthetic type who flutters his hands and uses mystic four-hundred-dollar words to describe what he is doing. Surprise . . . he's a great big husky guy who looks like he could make bow knots out of iron bars. He is very shy, completely genuine and, first and foremost, a fine musician who plays piano like crazy.

Like many other great talents, he's not a talker but a doer. Having created a style and form of music that is unique and all his own, the next move was to surround himself with other musicians who "dug" what he was after and could play it.

I've given up trying to figure out how Martin thinks up this fabulous music, and I'm not so sure he knows himself. It sounds and feels the same every time, yet it is always brand new . . . fresh and exciting as if you'd never heard it before. And one last word from the Waikiki prophets: If you think this is good, hold your hats, there's a lot more to come.

—John Sturges

LST 7122
STEREO

This is a stereophonic, two-channel, non-compatible, long-playing record; to be reproduced with a stereo cartridge and needle only. Frequency response is from 20 cps to 20,000 cps. For best results use the RIAA equalization curve.

SIDE ONE

STRANGER IN PARADISE

HAWAIIAN WAR CHANT

CORONATION

SAKE ROCK

PARADISE FOUND

FIRECRACKER

SIDE TWO

MARTINIQUE

MY LITTLE GRASS SHACK
IN KEALAKEKUA, HAWAII
CHA CHA CHA

TUNE FROM RANGOON

HAPPY TALK

PAGAN LOVE SONG

LAURA

Plus Martin Denny's Hit Recording of
QUIET VILLAGE

Producer: SI WARONKER
Cover Design: PATE/FRANCIS & ASSOC.

Color Photography: IVAN NAGY

Cover Posed by: SANDY WARNER
"the Exotic Girl"

Movie director John Sturges is currently working at his Alma Mater, MGM, making a picture with Franklin Sinatra and Gina Lollobrigida. His recent pictures include *The Old Man and the Sea* with Spencer Tracy, *Gun Fight at the OK Corral* with Burt Lancaster and Kirk Douglas, *Bad Day at Black Rock* with Spencer Tracy, and a suspense western starring Kirk Douglas and Anthony Quinn, *Last Train From Gun Hill*.

Performing Group on QUIET VILLAGE:

Martin Denny—
Arranger-Composer

August Colon—Piano, Celeste

Julius Wechter—Bongos, Congas, Bird Calls

Harvey Ragsdale—Vibes, Marimbas, Percussion

Raymond Alexander—String Bass, Marimba

Jose Bethancourt—Percussion

John Fingo—Percussion

String Bass

Other albums available by Martin Denny —

Monaural Stereo

Exotica LRP-3034 LST 7034

Exotica — Vol. II LRP-3077 LST 7006

Forbidden Island LRP-3081 LST 7001

Primitive LRP-3087 LST 7023

Hypnotique LRP-3105 *LST 7102

Astro-Denia LRP-3111 LST 7111

*Available about August 1, 1959

Available in Monaural—LRP 3122, and STEREO—LST 7122

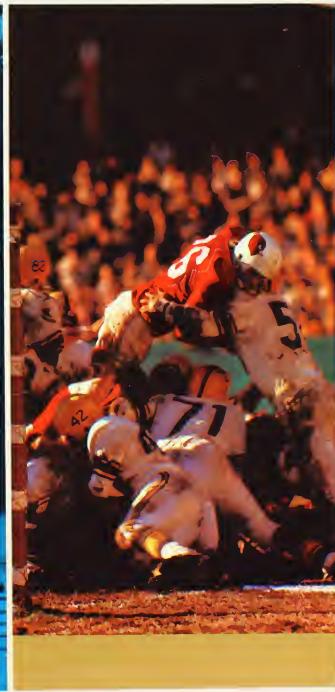
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LARRY BENE

Only Time Will Tell

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SIDE ONE

- ONLY TIME WILL TELL
- ~ WILLOW TREE
- YOU CAN BET ON ME
- ✓ I'M MOVIN' ON
- LOVE IS LIKE A GAME

SIDE TWO

- I DON'T WANNA GET MARRIED
- TRUE LOVE
- ✓SHOW ME THE WAY
- ON YOUR WEDDING DAY
- WITH A SIGH

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FACE ØNE

1. STREETPLAYER -MECHANIK
2. YOU ØNLY LEFT YOUR PICTURE
3. MØVE ØN
4. SØMETHING IN YOUR PICTURE
5. DRESSED TØ KILL

FACE TWO

1. LØVE SHADOW
2. IT'S ALRIGHT
3. WHITESTUFF (SHØRT CUT)
4. DØ YØU WANNA MAKE LØVE
5. SLØW BLUE



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GMBH *pete* WILLMAN
BASE CLAVINET ON 'LOVE
SHADOW' *zeus b* HELD
ADDITIONAL KEYBOARDS
» « *pudly* ECKERSLEY
FRONT FOTO *david* BAILEY
BACK FOTO *david* SHØRT
DESIGN CONTROL *thomi*
wroblewski FRONT
FOTO TINTING

zeus b HELD PRODUCER



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LA BRETECHE PARIS » « recorded STUDIO AM DØM KØLN
GERMANY SEPTEMBER TØ NØVEMBER 1981 STUDIO ST
NØM LA BRETECHE PARIS NØVEMBER 1981 TØ JANUARY
1982 STUDIO Q JEAN-JAURES PARIS NØVEMBER 1981
LØDGE STUDIO CAMBRIDGE DECEMBER 1981 » « mixed
UTØPIA LØNDØN MARCH 1982 MIXED ØN NECAM
CØMPUTER MIXDØWN SYSTEM engineers KØLN MARTIN
HØMBERG ZEUS B HELD FRANCE CHRISTIAN GENCE
(HEY MAN) JEAN-MARC MEREDITH JEAN-PIERRE
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de HARRISS APART FRØM 'SØMETHING IN YØUR
PICTURE' AND 'WHITE STUFF' *de* HARRISS/zeus b HELD



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BUDDY CLARK & DORIS DAY
My Darling, My Darling

BURL IVES

Riders In The Sky

DORIS DAY

A Bushel And A Peck

CHAMP BUTLER

Down Yonder

PERCY FAITH & HIS ORCHESTRA
Delicado

FRANKIE Laine
I Believe

LES ELGART & HIS ORCHESTRA
Heart Of My Heart

JERRY MURAD'S HARMONICATS
Cherry Pink & Apple
Blossom White

JOHNNIE RAY
Just Walkin' In The Rain

JANE MORGAN
Fascination



Side One

**BUDDY CLARK & DORIS DAY
My Darling, My Darling**

BURL IVES

Riders In The Sky

DORIS DAY

A Bushel And A Peck

CHAMP BUTLER

Down Yonder

PERCY FAITH & HIS ORCHESTRA

Delicado

Side Two

FRANKIE Laine

I Believe

LES ELGART & HIS ORCHESTRA

Heart Of My Heart

JERRY MURAD'S HARMONICATS

Cherry Pink & Apple

Blossom White

JOHNNIE RAY

Just Walkin' In The Rain

JANE MORGAN

Fascination

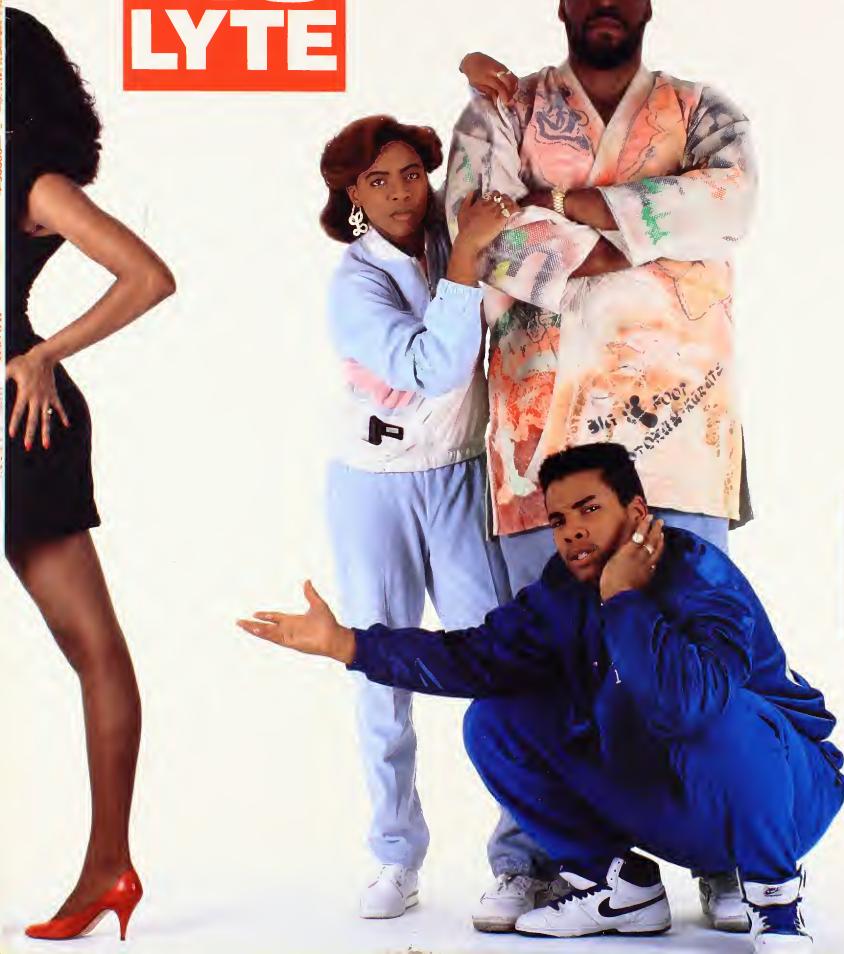
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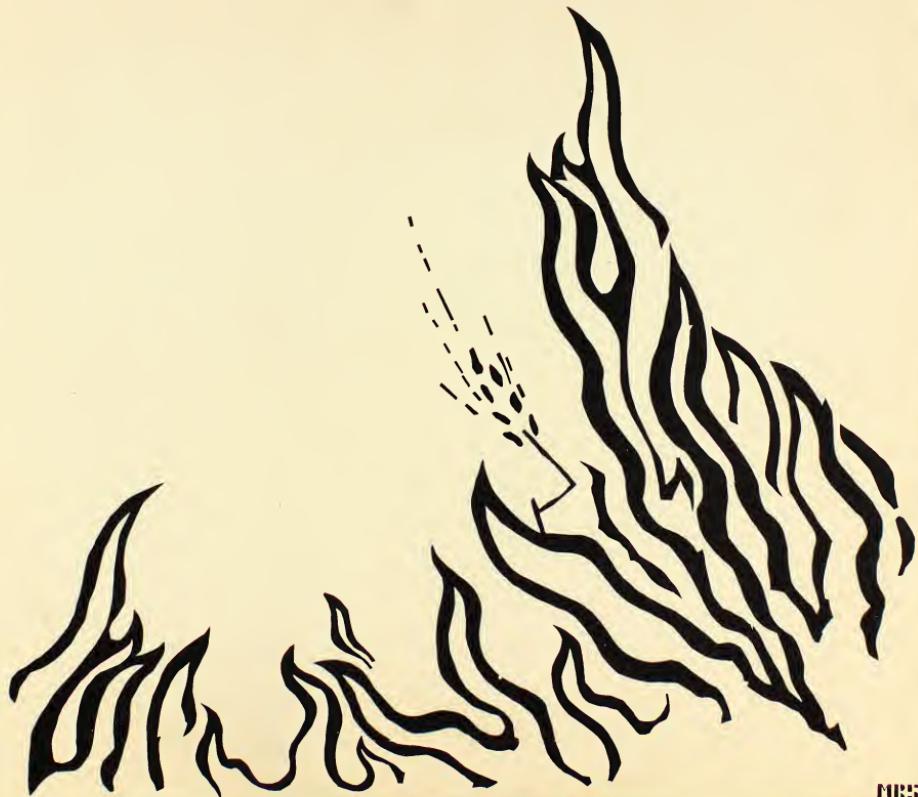


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AS A
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ON ITS 175th ANNIVERSARY



RBS. 1051

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RODEO RECORDS SALUTE TO SYDNEY CAPE BRETON ISLAND

ON ITS 175th ANNIVERSARY

MY CAPE BRETON HOME

Charlie MacKinnon

INVERNESS JIG & BADDECK GATHERING JIG

Winston (Scotty) Fitzgerald

MAIRI BROIDEACH (sung in Gaelic)

Mae Campbell Cameron

MARCH OF THE 93rd AT MODDER RIVER & MULIN DHU REEL

Dan Joe MacInnis

THE ROAD TO THE ISLES

MacDougall Girls Pipe Band

BURNT LEG — PEGGY'S IN THE BARN

SWEET PEGGY'S REEL

Joe MacLean

FRASER JAMIESON'S REEL

Joe Murphy & His Radio Swing Band

LORD ALEXANDER KENNEDY

Piper Peter Morrison

LOCHABER GATHERING MARCH & BOB JOHNSON REEL

Angus Chisholm

BOTTLE OF PUNCH — THE BANKS OF MOY — jigs

John Wilmot



MAIOR'S OFFICE

SYDNEY N.S.

My Dear Friends—

CIAIDH MILE FAILTE!

In case you don't "have the Gaelic", this simply means "a hundred thousand welcomes", whether you are visiting Sydney for the first time or are a frequent visitor to our city.

The Celebration Committee sincerely hopes you may have time to share in the elaborate program arranged for Sydney's 175th Birthday Anniversary. May you take away with you only the best wishes and fondest recollections of what we hope will be one of the friendliest efforts ever put forth by the Citizens of Sydney.

Will ye no' come back again?

R.G. Urquhart
Mayor
City of Sydney.

tempo

STEREO/R7049

nancy
bourdeau
my hope of glory

Love Theme
My Hope of Glory
Turn Me On! Light Me Up!
All of Me
His Personal Concern
My Wonderful Lord—Medley
Medley from "Show Me"



Nancy Bourdeau

my hope of glory

Here's NANCY BOURDEAU

An exciting vocalist

Singing with conviction

Songs that have A MESSAGE

The MESSAGE OF CHRIST and HIS LOVE !



SIDE ONE

1. My Wonderful Lord - Medley
"My Wonderful Lord"/Lilleenas
"My Jesus, I Love Thee"/Featherstone Gordon
"Sweet Jesus"/Goodwin

2. His Personal Concern/Johnson-Skillings
3. My Hope of Glory/Johnson-Skillings

SIDE TWO

1. Turn Me On! Light Me Up/Lister
2. Love Theme (from "Spirit of '76")/Johnson
3. All of Me/Lister
4. Medley from "Show Me"
"Jesus! Jesus!"/Owens
"He Died For Us"/Owens
"Just Ask Him"/Owens

FOR STEREO OR MONAURAL PHONOGRAHPS

33-1/3 RPM Longplaying

Vol. I
CAEDMON

818.3

Nathaniel Hawthorne

The Minister's Black Veil
Young Goodman Brown

read by
Basil Rathbone



NATHANIEL HAWTHORNE

The Minister's Black Veil Young Goodman Brown

read by

BASIL RATHBONE

directed by Howard Sackler

THE DARK SIDE OF AMERICA, the side never turned toward the Old World, was the special province of Nathaniel Hawthorne. The task he set himself was a unique one; for America was universally supposed, in the first half of the 19th century, "a country where there is no shadow, no antiquity, no mystery, no picturesque and gloomy wrong, nor anything but a commonplace prosperity, in broad and simple daylight..."

But the heritage of Hawthorne was New England, and more especially Salem, of witchcraft fame. Where others saw trim white villages sparkling in the sun, he saw ruins of antiquity—but ruins of another sort than the marble columns of Europe. For the legacy of the Puritan ancestors was an awareness of Forces at work everywhere to corrupt and pervert the goodness of men, with all-pervading guilt the natural result. It was a world of pulls and stresses far removed from the ordinary strains of getting and keeping. Realities constantly dissolved into unrealities, order into chaos, purity into sin. The man who seemed most righteous might prove the greatest sinner. At every step the firm straight path might be leading more serpentine into the shadows of wilderness. Appearance and reality, purity and corruption, light and darkness—constantly shifting and changing—this was a world of ambivalence, in which the only certainty was anxiety, brought about by the dread of unwitting sin.

Hawthorne, America's first great master of the prose story, observed closely the men and women who spent their lives in this murky atmosphere. Everywhere he gathered tales of the past—of witchcraft and vengeance and self-punishments and the strange workings of providence. He was not a hater, nor an antiquarian, but a collector of stories about people caught up in this strange world. He himself was one of them. He found it hard to accept his work, sometimes thought his tales pale imitations of life, wished he could write about "reality," or else do some "real" work. "If I

could only make tables, I should feel myself more of a man." Along with Parson Hooper and Goodman Brown, and the great righteous Puritan chorus, he might well have been content to exclaim, Every day in every way I am growing guiltier and guiltier.

For Hawthorne understood, and did not condemn. There is compassion in his stories, as well as psychological appreciation of the possibilities for good and evil in a single soul. But while the chief characters in the tales are given every consideration, they are not the stories' reason for being. Like Herman Melville, his contemporary, Hawthorne was interested mainly in the problems of good and evil. His stories are often parables, and the author is content to let the reader draw the inferences. Emblems—the black veil as a symbol of guilt, for example—are devices for clarifying the issues. That they remain consistently effective, never trite, is a tribute to the author's subtle imagination and artistry.

"The Minister's Black Veil" and "Young Goodman Brown" are both analyses of the effect of sin upon those who become aware of it. The contamination spread is not, in these stories, the result of the act of sinning. Certainly the good Reverend Hooper is guiltless, even in the eyes of those appalled by the emblem he wears. But it is the idea of sin, the awarness of its omnipresence, which ruins the innocent acceptance of one human being by another. The importance of young Goodman Brown's revelation in the forest does not depend upon the question of whether or not it is a figment of his own imagination. His misfortune is that once recognizing the potentiality for evil in his fellow beings, he may no longer commune with them in the old innocent spirit. Like the Reverend Hooper, he must thenceforward assume the sin-blacked veil of guilt, which forever holds him apart.

Cover by Antonio Frasconi

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TC 1041

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and others.

CARL SANDBURG:
A LINCOLN ALBUM

TC 2015

In the manner of a man reminiscing about a friend, the poet recounts Lincoln's life as an Illinois lawyer, his White House years and his involvement in the Civil War. Woven in are Sandburg's readings of the Gettysburg Address, the "House Divided" speech, the First Inaugural and the letters to Mrs. Bixby.

2-12"

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ARCHIBALD MACLEISH

TC 1009

ACT FIVE • The Prologue from CONQUISTADOR and Book VI • THE OLD MAN TO THE LIZARD • EPISTLE TO BOOK VI • LE LEFT IN THE EARTH, and other poems.

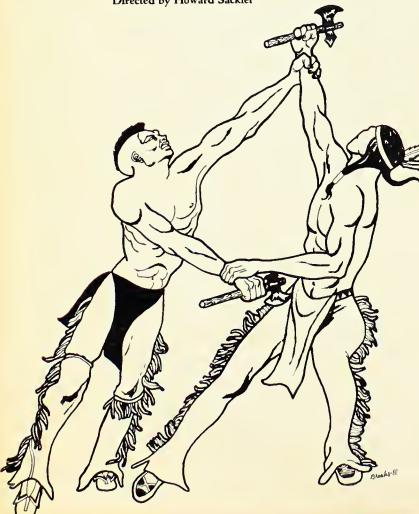
JAMES FENIMORE COOPER

THE LAST OF THE MOHICANS

Narrator: James Mason

Alice	Patricia Somerset
Cora	Dona Martny
Chingachook	Daniel Thordryke
Magua	Peter Bayliss
David	John Gayford
Hawkeye	Joss Ackland
Duncan	Alan Howard
Uncas	Christopher Guiney
Munro and a Huron	Richard Dare
Delaware	Wallace Eaton
Tamenund	Newton Black

Directed by Howard Sackler



The Last of the Mohicans (1826) was the *Gone With the Wind* of its day. Both novels found readers eager for a story of private danger in a great war fought seventy-five years earlier. Both exploited the intriguing problem of the lady loved by more than one man, and both appealed to romantic interest in the death of a country tradition—the Old West and the American Indians in the case of Fenimore Cooper's epic.

But why should we, almost 150 years later, find interest in *The Last of the Mohicans*? The answer lies in the book's qualities. Through an "ocean of leaves," red skin and pale face pursue and are pursued, escape and fight. No one rests from the time Lieutenant-Colonel Munro's expedition against the French in 1757 when Montcalm is descending Lake Champlain to attack in the French and Indian War.

A second merit of this novel is the way Cooper provides us of pre-Revolutionary past, here dominated by the Indians caught up in the struggle of Europe and for the continent. In Cooper's eyes, right was with French and wrong with English. The Indians, like the French and their frequent Sache Chingachook and his son Uncas (perhaps the noblest Indian in literature), count "dark, wily" Magua. For all his savagery, Cooper makes him a man who can be won over to reason that he benefits from his growing up the son of the land agent for vast unpopulated America here. We enjoy imagining the grand sweep of Indian and European history through the lens of the setting of the story. Presented impressionalistically, and (idealized), the natural world appears freshly beautiful. Once, when the author leads his party a thousand miles through the woods, he writes: "The earth is a holy" in its beauty and purity, the picture is in the manner of the "Hudson River School," as one critic has noticed, and just as lovely.

At another time, the awesome glory of Glen Flinn, with its vast black forest and jagged waterfalls, is described as "the scene of the people who find temporary safety there. And what a dramatic role this setting plays, as noted by Francis Parkman, the historian who helped to bring the book to life. "He [Cooper] has the power to depict to us the character of the Indian, the way he thinks, the wind and spray of the cataract, and hear his roar, and yell the yell of the assailant and the shriek of the avenging rifle."

Nature shapes the hero, Natty Bumppo (known as Hawkeye and The Long Rifle), one of the most memorable characters in our fiction, and yet another reason for reading. *The Last of the Mohicans*, according to Herman Melville, is "a book of the woods." He describes him as "a character that possessed little of civilization but his highest principles, as they are exhibited in the uncultivated," and a man "removed from society, and from the influence of books, and of all but the Moravian missionaries among the Delawares, he possesses 'red' skills. He is the 'pale face' whose eyes can make night as day." Yet he is also a man who, when he has lost his rifle, uses his bare hands and the power to bring a seemingly mortal death to a Huron pinned to rocks below.

With such a hero, Cooper knew that his Leatherstocking stories (of which *The Last of the Mohicans* is best known) would outlast his other twenty-two novels. This "new man," democratic and free, at home in nature and superior to both Indian and European, showed Americans that they could be heroes too. And when critics then, for critics to trace Hawkeye's lines in *Huckleberry Finn* and *Thoreau* and Hemingway's white hunter, Cooper here, they say, created a man, at the height of his powers, worthy of serving as hero in

other, less heroic, critics call Cooper amateur. They find the female characters (like Cora and Alice) insipid, minor ones (like Doty, Guiney, and Mrs. Hulsette), and the moralizing makes Hawkeye boring. Most famous, one of Mark Twain's attacks on romanticism in his hilarious Fenimore Cooper's Literary Offenses," criticized the "impossibility of action and the needless, unnatural style. Such strictures, however, left their trace on the overall power of the Cooper narrative.

And, on the basis of power, the characterization and especially the presentation of relationships, they much reprimanded. *The Last of the Mohicans* is read less for the romantic devotion of the Major to his Alice and the fierce attachment between Hawkeye and Chingachook, twin gods on a New York Olympus. More interesting to us than Cora's attracting two unlikely suitors, Magua and Uncas, is the rivalry between Hawkeye and his dispossessed Major. Magua is a well-meaning but somewhat dimwitted country boy. The strong delineation of the two men in this recording makes the arch-struggle especially vivid. We possess a viable myth of America in what Cooper called his Homeric Age.

Frank R. Shivers, Jr.
Friends School, Baltimore

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James Fenimore Cooper

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The Last of the Mohicans

TC 1239

James Fenimore Cooper

SPOKEN ARTS

JUST SO STORIES by RUDYARD KIPLING

read by JILL BALCON and ROBERT SPEAIGHT

Presented by ARTHUR LUCE KLEIN

Most every father will, at one time or another, indulge himself in the favorite pastime of his species; he will both create and enter into the world of his children . . . their fantasies, dreams, and distant visions.

Thus did Rudyard Kipling invent these his *Just So* stories, so perfectly purged of smugness and any hint of condescending patronage while annexing his natural story-telling talent to his sure but delicate humor.

The *Just So* stories were written during Kipling's "American" period (1895-1902). He had married in England and had planned to return to tour with his new wife. Since his finances could not support such a grandiose venture, he was forced to settle for a while with his wife's parents on their farm near Brattleboro, Vermont. These were years of uneasiness and doubt and thus it is all the more remarkable that these pieces and the *"Jungle Book"* should emerge from this time.

They were first published in volume form in 1902 with twelve stories (the "Tabu Tales" and *"The Ham and the*

Porcupine" were added somewhat later) and accompanied with illustrations executed by Kipling. It was said that he could accept criticism of his writing, but was known to bridle at any suggestion that his drawings were not worthy of the author's eruditate. The drawings generally contain "secret" or cryptograms playfully inserted for the delight of the younger set.

The first story in the series of fourteen was "*How the Whale Got His Throat*" and was published in 1897 in St. Nicholas Magazine in the United States. Although there was no introduction to the series, Kipling did write the following preface for the book:

"Some stories are meant to be read quickly and some stories are meant to be read aloud. Some are only proper for rainy mornings, and some for long hot afternoons, when one is lying in the open, and some stories are bedtime stories. All the Blue *'Skallalstoot'* stories are morning tales (I do not know why, but that is what Effie says.) All the stories about Orvin Sylvester Woodsey, the left over

New England fairy who did not think it well-seen to fly, and who used patent labor-saving devices instead of charms, are afternoon stories because they were generally told in the shade of the woods. You could alter and change these tales as much as you pleased; but in the evening they were to be read more seriously, before sleep, and you were not allowed to alter those by one single little act. They had to be told just so, or Effie would wake up and put back the missing sentence. So at last they came to be like charms . . . the whale tale, the camel tale . . . the rhinoceros tale. Of course, little people are not alike, but I think if you catch some Effie rather tired and rather sleepy at the end of the day, and if you begin in a low voice and tell the tales precisely as I have written them down, you will find that Effie will presently curl up and go to sleep."

So, have your "Effie" listen to these magic tales told by two of the best story-tellers in England. They will induce, as always, the gentle aura of peaceful dreams.



MARK CERSON

JILL BALCON was trained at the Central School of Speech and Drama in London and was the Gold Medallist of her graduating class. She has acted with the Old Vic Company in London and in Bristol, and is well known to the English television and radio audiences. Ever since early childhood she has been particularly absorbed by poetry and the speaking of it, and for many years gave readings on all of the BBC networks as well as touring all over the British Isles. The latter she has done very often with her husband, who is the well-known poet, C. Day Lewis. Jill Balcon is a director of the Apollo Society in London which is known for its Poetry and Music recitals. She has two children.



ANTHONY BUCKLEY

ROBERT SPEAIGHT was born at Saint Margaret's Bay, Kent, in January 1904. He was a History Scholar of Lincoln College, Oxford, and took an Honours Degree in English Literature. By virtue of his distinction as an actor and an author, he was appointed a Commander of the Order of the British Empire in the New Years Honours List of 1958. His published works include four novels, three books of criticism, and three biographies. His most famous part on the stage was Becket in T. S. Eliot's "*Murder in the Cathedral*," which he created in 1935 and played more than 1,000 times in English and French. Mr. Speaight has lectured all over the world, under the auspices of the British Council. In 1954, he gave the

Christian Gauss Seminar on Poetry and Drama at Princeton University. His stage productions include *The Madwoman of Chailor* in London, and *Antony and Cleopatra* in the Opera House at Geneva. He is a Fellow of the Royal Society of Literature.

Mr. Speaight was chosen in 1941 to play the part of Christ in Dorothy L. Sayers' famous series "*The Man Born to Be King*." During the war he worked for the European Service of the B.B.C. His re-readings are without peer. His rendition of both T. S. Eliot's "*The Waste Land*" (SA #734) and "*Four Quartets*" (SA #765) as well as "*Treasury of Children's Verse*" (SA #820) are masterpieces. The noted critic, Mr. C. V. Wedgwood wrote about him: "Mr. Speaight is without rival in the art of reading poetry. His beautiful voice, true and unforced, has a remarkable range of expressiveness. He plays it like an instrument, with the sensibility of a master interpreting the creative work of another. Here, without fault or slur, are all the subtleties of rhythm and the delicate interplay of sound, association and meaning."

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Band 1: *The Beginning of the Armadillos*

SIDE TWO:

Band 1: *The Elephant's Child*

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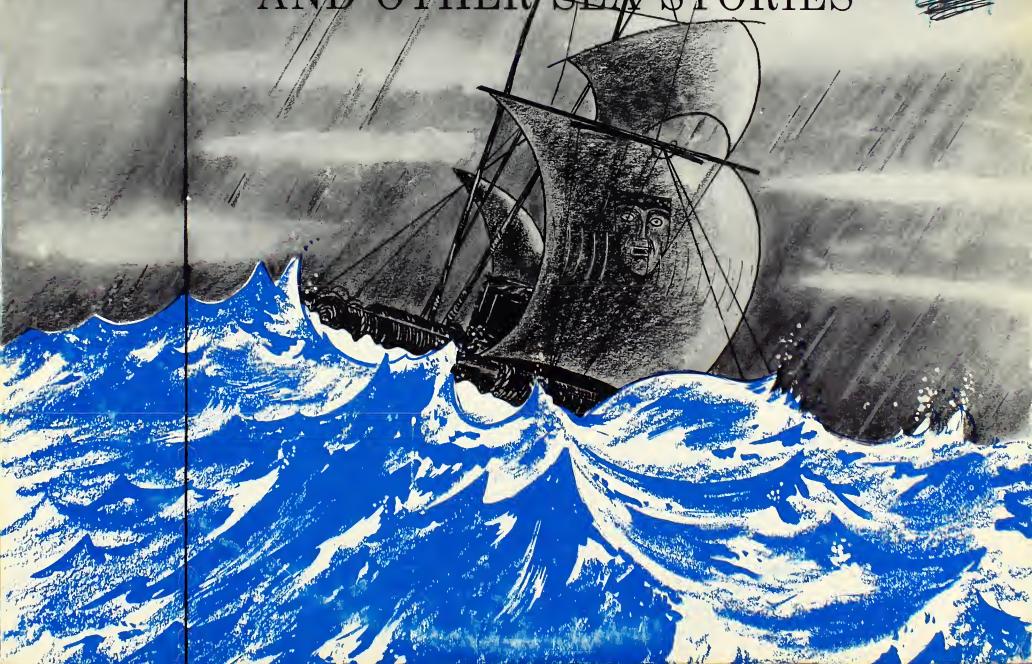
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About the reader

ALAN HAINES was born and grew up in Wales. He began his theatrical career with the stock companies who performed weekly in Hereford and Birmingham. Later, he went to London for a brief series of theatrical engagements. In 1946, he joined the Royal Shakespeare Company in London. He also worked for the BBC. He came to the U.S. with the John Gielgud production of *The Lady's Not For Burning* and stayed. He is currently engaged in radio, TV, off-Broadway, and theatrical direction and costume design. Mr. Haines has also recorded scores of books for the blind, and is a great favorite with listeners.

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The Great Stone Face



Read by John Randolph and Ed Riley



Design: Jack Reich

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AMERICAN SHORT STORIES

O. Henry

Edgar Allan Poe

Nathaniel Hawthorne

About the performers

John Randolph, a distinguished and versatile actor, has performed in leading roles in the Broadway production of "The Year of the Duck," "One Back, Little Sheba," "A Case for Libel" and "Mother Courage." He was a member of the original cast which appeared in some years in a feature role in the hit musical "The Sound of Music." He has also been seen in the revivals of "Time of the Cuckoo" and "The Sound and the Fury" at the New York City Center. In 1957 he played the title role of "Macbeth," touring under the auspices of the National Endowment for the Arts. Off-Broadway he has recently appeared with Will Geer in "An Evening's Frost" and has served as opposite of Joyce Randolph in "The Artist as a Young Man." On Lexington Records Mr. Randolph can also be heard in "American Story Poems" and "Supreme Court Cases."

Ed Riley served his apprenticeship in the theatre playing in stock companies while attending Georgetown University. He studied acting under Uta Hagen after serving in the Armed Forces Radio-TV Service. Mr. Riley played the romantic lead of Captain Jim in the off-Broadway production of "Midnight Sunshine" and later toured in that production and in "The Student Prince." During the 1964-65 season, as a member of the resident company of the Pocket Theatre in Atlanta, he performed leading roles in "Streetcar Named Desire," "Arsenic and Old Lace" and "John Brown's Body." He has been seen regularly on television in "The Guiding Light," "Eye on New York," "Matinee Theatre" and other programs.



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IN WHITE AMERICA

by MARTIN B. DUBERMAN

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Designed by ROBIN WAGNER

Costume Supervision by PATRICIA QUINN STUART

with Gloria Foster, James Greene
Moses Gunn, Claudette Nevins
Michael O'Sullivan

Fred Pinkard

Music performed by Billy Faier Musical Direction by Oscar Brand
Produced for records by Goddard Lieberson

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Martin B. Duberman

SELECTION CHARACTER PERFORMERS

Oh Freedom

From Alexander Falconbridge, "An Account of the Slave Trade and Slave Mart of Africa," 1788.

From Annals of Congress, Vol. 1.

From Thomas Jefferson, "Autobiography," 1821; "Notes on the State of Virginia," 1776.

My Old Missus

From Frederick Law Olmsted, "A Journey in the Slave States," 1856.

From "I Lay Myself Down To You," B. A. Botkin, ed., 1945.

Follow the Drinking Gourd

From "The Freedmen's Book," L. M. Child, ed., 1865.

From Samuel J. May, "Some Recollections of Our Anti-Slavery Conflict," 1869.

From Elizabeth C. Stanton, "History of Woman Suffrage," I, 1881.

God's Great Set This World on Fire

From "Poems and Letters of John Brown," F. B. Sanborn, ed., 1885.

From Mary Boykin Chesnut, "A Diary From Dixie," Ben Williams, ed., 1949.

From Thomas Wentworth Higginson, "Army Life in a Black Regiment," 1870.

From "Lay My Burden Down," B. A. Botkin, ed., 1945.

From Eliza Andrews, "The Wartime Journal of a Georgia Girl," 1968.

SIDE II

Testimony taken by Joint Select Committee...1871. *Sometimes I Feel Like a Motherless Child*

From Congressional Record, 8th Cong., 1st Session, 1863.

From Rayford Logan, "The Negro in the United States," 1957.

From W. E. B. DuBois, "The Souls of Black Folk," 1903.

From "The Crisis," Jan., 1915, IX.

I'm on My Way

From New York Times, Aug. 3, 1930, "U.S. Eugenics Union, Big Nationalism."

From Sam Harris, "Father Divine," 1953.

From Haywood Patterson and Earl Warren, "Scotsofford," 1954.

From Walter White, "A Man Called White," 1943.

From Fred Bates, "The Long Shadow of Little Rock," 1962.

Which Side Are You On?

From Congressional Record, 88th Cong., 1st Session, Reprise: "Oh Freedom

"Painfully vivid theatre. A flaming editorial. 'In White America' can laugh and mourn, but most of all it is filled with indignation and it comes amazingly and passionately alive." —Taubman, N.Y. Times

"This company has made something very special for the theatre...in the cool, pointed burning of its fires of outrage, and in the beauty, power and deep emotion that accumulates over its two acts."

—Sander, Herald Tribune

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Narrator Col. Higginson James Greene Moses Gunn Fred Pinkard

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Narrator Lawyer Mrs. Tutton Moses Gunn Michael O'Sullivan Gloria Foster

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Narrator Senator Tillman Moses Gunn Michael O'Sullivan

Narrator Booker T. Washington Moses Gunn Michael O'Sullivan

Narrator W. E. B. DuBois Gloria Foster Moses Gunn

Narrator Monroe Trotter Michael O'Sullivan Fred Pinkard

Narrator President Wilson James Greene

Narrator Marcus Garvey Gloria Foster Fred Pinkard

Narrator Father Divine Moses Gunn

Narrator Mrs. Beautiful Love Fred Pinkard

Narrator Haywood Patterson Moses Gunn James Greene

Narrator J. W. Bailey Michael O'Sullivan

Narrator Walter White James Greene Fred Pinkard

Narrator Negro Student Gloria Foster Michael O'Sullivan

Narrator White Man Billy Faier and Ensemble

Narrator President Kennedy Fred Pinkard

Narrator Ensemble



Left to right: Michael O'Sullivan, Gloria Foster, Fred Pinkard, James Greene, Claudette Nevins, Moses Gunn and Billy Faier

With the present intense interest in what is generally referred to as the Negro problem (more truthfully the White problem), it would seem that everything there is to know about the past history of the Negro in America would already be common knowledge. Were that the case, even in our sophisticated age, such knowledge might serve as proof against all shocks on the subject. IN WHITE AMERICA proves all this wrong.

Through documents — letters, speeches, reminiscences, essays, etc. — in which the individual bias of each author is made clear, IN WHITE AMERICA tells the history of the Negro in the United States since the first slave ships arrived at our shores, up to the present day. We experience virtually all shades of sympathy and antipathy along with concomitant temperatures of emotion: humor, outrage, despair, ugliness, candor and cold, intellectual deliberation.

It is improbable that one could listen to IN WHITE AMERICA without finding somewhere represented one's own feelings toward the American Negro, whether the listener be black or white. Those words so dear to all American politicians—"justice, fair play, equality, freedom"—are laid before us in catechistic statements. But no pat answer, no instant solution is presented. The question is: Which side are you on? A question which must certainly be asked—and answered.


Goddard Lieberson

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*The
Loner*



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Ester Wier

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The Loner

A RECORDED DRAMATIZATION OF THE NEWBERY HONOR BOOK BY ESTER WIER

NAR 3046

THE STORY

For as long as he could remember, Boy had been on his own, always free from crop field to crop field with many different families who paid him a few cents in exchange for his daily ability as a picker. I'll and alone he is found and taken in by a middle-aged shepherdess. Out on the winter range with this strong, forthright woman, Boy develops a real desire to "belong." He works hard and bravely to prove his usefulness and devotion, is given a proper name for the first time in his life, and at last is no longer a Loner.

THE CHARACTERS

Man Boss, a shepherdess
Woman Tex, a hired hand
Boy (The Loner, David) Angie, Boss' daughter-in-law

BACKGROUND INFORMATION

Montana

Originally claimed by France, Montana was acquired by the United States as part of the Louisiana Purchase in 1803. It was explored two years later when Lewis and Clark reached it by river. Gold was discovered in 1863, and the search for silver and copper lured many prospectors and after the first big gold strike was made in 1862, boom towns sprang up. Merchants, farmers and ranchers settled in the valleys to supply the prospectors with food and supplies. These pioneers endeavored through drought, lawlessness and conflict to establish their homes.

Situated in our Northwest, Montana is our fourth largest state (147,138 square miles), yet its population density averages only 4.6 persons per square mile. Its economy depends on its natural resources. Mineral wealth, rich soil and scenic beauty give rise to its three most important industries: mining, agriculture and tourism. In our state's early days, miners came to seek their fortune, while the rest of the State stretches for 400 miles as plains country. The mountain ranges west of the continental divide are heavily forested, the canyons are filled with white rushing water, and clear lakes dot the area. Although winters are long and cold in this region, the lush, green summer days are filled with outdoor activities. The foremost sheep- and cattle-raising states. The central and northeast sections support the production of wheat, corn and other grains, but the semi-arid climate makes irrigation necessary. The state has built dams and reservoirs to provide the necessary water and prevent flooding, and strip farming and contour plowing were instituted to combat soil erosion.

Grizzly Bear

Sometimes eight feet long and weighing up to 800 pounds, grizzly bears are massive mammals native to western North America. Their fur may be creamy, golden, dark brown, white or black and is usually silver-tipped ("grizzled"). Large numbers once roamed the western states, but large-scale hunting and overgrazing practically wiped them out. Today, only a few hundred remain in Montana, Idaho and Wyoming, mostly in national parks. (There are larger numbers in Canada and Alaska.)

Although they feed on roots and berries, most grizzlies prefer meat and fish. Young caribou and wild sheep are their main prey. Bears weighing a ton, may fall victim. Herds of cattle and flocks of sheep provide easy sources of food. The bear's technique for capturing a cow is to roll and tumble on the grass until one of the herd lunges

THE NEWBERY AWARD

Anually, since 1922, an award for "the most distinguished contribution to American literature for children" has been made by the Children's Services Division of the American Library Association. This represents a broad-based award which reflects the standards of writing for children and to extend the audience for good books by encouraging people to read them in school and home.

Newbery Honor Books, chosen for the Newbery Award, are designated by a silver seal, reproduced on the cover of this album. The seals are named after John Newbery, the eighteenth century bookeller who first saw the need of publishing books specifically for children.

toward him—to be seized by the throat and dragged off. Fishing for salmon, a grizzly sits on the bank of a stream, waiting. When the salmon begin to pass by in their upstream journey, he charges into the water, hauls one onto shore with his paws, quickly eats it kills it. Rushing back and forth, he often gets ten to fifteen salmon and feeds on them or buries them. Grizzlies usually hunt a source when making a kill, though otherwise they grunt, roar, growl, snarl, and sniff.

Migrant Workers

At harvest time when the crops must be gathered, there is an intensive need for a specific group of laborers across our country. In late spring and early summer, starting out from the southern states, migrant workers and children board trucks and buses in groups under a crew leader and move into their own old cars, and head north. They travel from farm to farm, from state to state, following the crops "on the season." Because of their transiency, these pickers are called migrant workers.

Migrant shortages during World War I initially created

a need for such seasonal workers. Subsequently, during the Depression, great numbers of displaced farmers from the midwest arrived in California seeking field and orchard work.

Migrant workers are of various races and backgrounds, but migrant poverty. They work in the fields and orchards 60 to 70 hours a week for a meager salary. Sanitation and often housing facilities in migrant camps are poor. The average life expectancy is 49 years.

The sorriest victims of this life are the children. They have little time for play and are not educated, but this is not always expressed. When still, they are sometimes carried along to the fields where their parents work. Childhood is brief, for at seven or eight they, too, start to pick crops. Because they are needed for work and because of their transiency, regular school attendance is difficult; progress is slow, and they usually drop out before high school.

VOCABULARY

It is suggested that unfamiliar words and phrases in the script be written on the board and discussed beforehand.

Side 1 do-gooder	coyotes	rabid	orrrry
threadbare	humpback (n.)	cottonwoods	milling
racked	bed-ground	aspen	lapped
critter	"makers"	strenuous	strewn
rise (n.)	weather-beaten	(sheep)	confound
Side 2 "22" (gun) festive .375 magnum (gun)	camp tender	grumpily	eve
		slumped	gruel
		heartick	stifled
		corral	bellowed
			reeled

Side 2 "22" (gun) festive .375 magnum (gun)	camp tender	grumpily	eve
		slumped	gruel
		heartick	stifled
		corral	bellowed

Side 2 "22" (gun) festive .375 magnum (gun)	camp tender	grumpily	eve
		slumped	gruel
		heartick	stifled
		corral	bellowed

Hankow, China. For a quarter-century of Navy life, they traveled widely and lived in California, Massachusetts, Connecticut, Washington, D. C., and Key West, Florida. (In this location, she continues a radio interview program.) She has said that these years were stimulating and an excellent means of collecting data for her writing projects.

She has written for magazines, newspapers, her father's death and worked at a number of jobs—among them secretary, fashion model, writer of songs, actress, and dancer.

Mrs. Wier has published poetry, stories, articles in a number of them about naval and military life and four books on military social customs. *The Loner* was a Newbery Honor Book in 1936.

ABOUT THE AUTHOR
Esther Wier was born Seattle, Washington, ESTER WIER moved shortly thereafter to Los Angeles and most of her childhood was spent in California—"out of doors nearly all the time." First publication was in 1926 in a magazine poetry through her teen years—with "great hopes of becoming another Edna St. Vincent Millay." She left college to become a dancer and singer after her father's death and worked at a number of jobs—among them secretary, fashion model, writer of songs, actress, and dancer.

In 1935, she married Henry Wier, a young naval officer attached to the Yangtze River Patrol, in

Hankow, China. For a quarter-century of Navy life, they traveled widely and lived in California, Massachusetts, Connecticut, Washington, D. C., and Key West, Florida. (In this location, she continues a radio interview program.) She has said that these years were stimulating and an excellent means of collecting data for her writing projects.

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FOLLOW-UP ACTIVITIES

1. As the boy took care of Jup's wounds, he no longer feared the dog. Recall situations where classmates or other people you know have come to one another's aid or have helped each other in some way. Discuss how and why this made better understanding and closer relationships.

2. If possible, it is a good idea to go to your local school and help arrange for the class to pick some crops. Find out how much you would be paid for the amount you collect in an hour and figure out your week's wages (based on a 50-hour week).

3. Bring in a picture of Boss and write what you think he is like. Who influenced him and what do you think his suitable name. Read Chapter 1 in *The Loner* to learn how their friendship came to a tragic end. Write briefly on what name you would have chosen for the Boy—and your reasons.

4. "Montana" means mountain in Spanish and the State name is "Oro Y Potosi" (gold and silver). Find the derivation of this name of our state and make it a motto. States also have emblems. Design an original emblem and make up a motto for your immediate town or community.

5. Visit a zoo and take photographs or draw sketches of the different varieties of bears. Compare the physical characteristics and habits of the grizzly to those of several other types. (Ref. *Bear Book* by George A. Lippincott, 1970.) Plan a animal guessing game of "What am I?"

6. Boss was determined to avenge his son's death. Read Chapter 6 in *The Loner* and use the book referred to in the preceding activity as the basis for a debate on whether she should have tried to take this revenge.

7. Organize a committee of parents, teachers, business members of any community. Discuss the ways in which becoming a member of your community benefits you and your family (e.g.: schools, community centers, health clinics, voting rights, fire and police protection).

8. One of the reasons the Indians were to bring Cluny back. Because he was distracted from his work, he got into trouble. Write a poem or an essay about a dangerous incident you or someone you know has experienced in which not following rules or instructions played a part.

9. In the story, the boy falls alone and is rejected. He doesn't seem to notice camp about him. Write a scene telling similar feelings one person plays a part in. One or two others try to convince him that people should go through life alone, that they must care about each other. (Read Chapter 3 in *The Loner* for Ted's opinions on this subject.)

10. If you are living in a mining town in Montana during the gold rush, and someone has just struck it rich. Read up on the life style of that period. (Ref. *One Man's Montana* by John Hutchins, Lippincott, 1964). Celebrate with a songfest. (Ref. *Songs of the West* by Paul Glass and Louis Singer, Grosset & Dunlap, 1966; *Cowboy Songs and Other Frontier Ballads* by John & Alan Lomax, MacMillan, 1938).

11. The boy uses a lever to pry open the bear trap. To demonstrate how a lever works, place a book two inches from the edge of a table. Slip a rubber band into a paper clip and attach the clip to the center of the bottom cover of the book. Place the book on the table so the book will not slide off the edge. Lift the book by the rubber band (be careful not to pinch yourself) and lift the book. Now place an eraser over the book and edge about a half inch from the book. Lay the pencil across it so that blunt end is under the book and pointed end sticks outward, slightly overhanging the table. Slip a rubber band over the pointed end, pull downward, and the book will lift higher with less effort.

CREDITS

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Adapted by Aurora Johnson. Directed by Peter Farnham. Narrated by Pauline Phillips. Also featured in the cast are Claude Adams, John Doran, Flora Elkins, Earl Hammond, Rita Lloyd, and Gilbert Meeks.

Sound engineer: Ted Kravitz. Liner notes: Lois Snyder.
NEWBERY AWARD RECORDS, INC., New York, New York 10017



HEROES, GODS AND MONSTERS OF THE GREEK MYTHS

Written by

Bernard Evslin

Read by

Julie Harris

And

Richard Kiley

Directed by

Paul Kresh

Presented by

Arthur Luce Klein

SA(S) 1000



THE GODS /PROMETHEUS/DAEDALUS



VOLUME II

SPOKEN ARTS

HEROES, GODS AND MONSTERS OF THE GREEK MYTHS

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SA(S) 1000

VOLUME II

THE GODS PART II PROMETHEUS / DAEDELUS

In Greek mythology heroes and monsters alike are spawned by the gods. The Gorgons, those snake-haired horrors, are granddaughters of Rhea, mother of Zeus, which makes them cousins of their arch-enemy, Perseus. In other words, both good and evil come from the gods. Good is the divine energy expressing itself in men of high ideals. Evil is the same energy corrupted. When heroes confronts monster in these myths it is apt to be a family quarrel.

This pagan idea has influenced all the religions that came after.

The birth of the monster is attended by rage, and that is what makes him monstrous, the wrath of a god — or, more

often, a goddess — carving a dangerous, ugly form for itself out of living flesh.

The Pantheon is described in anguish, and this light is more than weather; it is a moral quality. Heroes love to cavort in the open air, to fly, to cleave the burning sea, race on the hills, hunt over the fields. But monsters belong to darkness. Where the Gorgons live it is always winter. Cerberus, the three-headed dog, guards the gate of dark Tartarus, the land of the dead. Sisyphus, King of Corinth, the Cyclops, the Minotaur, lurk in seaviews waiting to swallow the tide; great shipwrecks catch sailors and crack their bones. The Minotaur howls in a maze of shadows. The monsters wait, in darkness, and when heroes hunt them, they must come in out of the sun, and the ordeal starts right there.

So we see a great religious theme — the eternal struggle

between the powers of Light and the powers of Darkness — embodied in these simple stories in a way that has branded itself on man's consciousness forever.

The Greek gods... and others.

These tales of the Greek gods and their doing are simple, but deceptively so. Actually they are meaningful markings in the great scroll of man's intellectual history — which, after all, is the record of his attempt to understand himself and his environment.

They may be read also as religious symbology — the huge generative energy quickening nympha of water, river and mountain, and populating the newly made earth with a profusion of forms. And we see this doubleness working through all the tales of the Pantheon.

THE PANTHEON

There are the gods who made up the Pantheon. Each name and lineage is a tile in the wondrous mosaic that is the Greek cosmogony.
Zeus (breath)
Hera (earth)
Poseidon (earth-shaker)
Hades (God of Death)
Demeter (Harley-mother)
Ares (warrior)
Aphrodite (foam-born)

King of Air, Sky, and Mountain-top. Ruler of the gods.
Sister and wife to Zeus. Queen of the Gods.
Brother to Zeus. God of the Sea.
Brother to Zeus. Lord of the Dead.
Sister to Zeus. Goddess of the Earth. Goddess of Wisdom.
God of War. Eldest son of Zeus and Hera.
Half-sister of Zeus. Born of the seed of murdered Oranos and the female sea. Goddess of Beauty, Carnal Love, and Desire. Wife to Hephaestus. Queen of the gods in the Pantheon — and countless demi-gods, and generations of heroes.
The Smith-god. Primal cuckold. Son of Zeus and Hera.
The god of, born of Zeus and Leto. Twin to Artemis, maiden of the Moon.
Moon-goddess; Queen of the Chase.
Messenger-god. God of gambling, commerce, thievry. Patron of travellers. Zeus's son by another Titaness, and youngest member of the Pantheon.

These twelve are the reigning gods who occupy the Pantheon and hold high court upon Olympus.

THE SONS OF APOLLO

This group of tales illustrates how the different powers of the gods are expressed in the spirit of their offspring, illuminating the Hellenic concept that God's will is man's activity. PROMETHEUS

The great-heated Titan defies the edict of Zeus and brings the gift of fire to man, allowing him to banish himself and challenge the gods. This titanic rebel is broken by Zeus and condemned to eternal punishment. But, even in defeat, Prometheus becomes the prototype of the ethical hero — the mythological example of those who say no to evil, no matter how high its source.

DAEDELUS

The master craftsman, Daedalus, Apollo's own protégé who invented the saw, was cast into the depths of the earth. But the genius of this arch-mechanistic attracted envy and exile. Finally, on Crete he contrived a means whereby Queen Pasiphaë, wife to King Minos, was enabled to satisfy her monstrous yen for a bull. Then he built the Labyrinth to hide away the fruit of this tragic invention, the skill of Daedalus, is used by fate to equip his son Icarus with wings and allow him to storm the throne of the Sun God himself — thus assuring death.

SIDE ONE:

- Band 1: Artemis (Julie Harris) — 7'08"
Band 2: Apollo (Richard Kiley) — 4'55"
Band 3: Sons of Apollo (Richard Kiley) — 8'56"
Band 4: Aphrodite (Julie Harris) — 4'57"*

SIDE TWO:

- Band 1: Prometheus (Richard Kiley) — 7'19"
Band 2: Daedalus (Richard Kiley) — 19'46"*

THE AUTHOR

BERNARD EVSLIN is a poet, novelist, and playwright. His plays include *The Man That Corrupted Hadleyburg*, *The Geranium*, *Step On A Cracker*, all produced on Broadway. Novels include *Yves* and *The Third Person*.

He describes *Heroes, Gods and Monsters* as having been written "by accident." His wife was teaching a class that showed an enormous resistance to the written word. In an attempt to reach them, she began to read them Greek myths. She found that the students seemed to make no impression. She blamed the quality of the prose. So she asked her husband to write the tales the way she had heard them tell them. He did. The next morning she began to read the first one. "I decided," he reported, "a velocity of ideas went with it from the first word." Then, at the behest of his wife, Evslin wrote a myth a day — which was read in class the next day. Other faculty members borrowed the stories to read to their students. Then one teacher brought it to the attention of a publisher, starting the process that ended in this collection.

Evslin's second book of myths — a retelling of the *Odyssey* — is scheduled for publication in the fall. And he is under contract to write a book of Celtic myths pivoting upon the folk-hero Finn McCool.

THE PERFORMERS

RICHARD KILEY —
The winner of the Tony Award, the N.Y. Drama Critics' Poll and the Drama League Award for his performances in *Man of La Mancha* has not only won unanimous acclaim for his appearances on the musical comedy stage (*Here's Love*, *No Strings*, *Redhead*, *Kismet*) but also made a tremendous impact in dramatic roles (*Adventures of Cavallo's Mississipi*, *Occult*, *I'm a Moon over Manhattan*). Mr. Kiley's unique aspect is that when most vocal resources are heard in his interpretations of the Greek gods, heroes and monsters in this series, is no stranger to the recording medium, having participated in the original cast recordings of *Man of La Mancha*, *No Strings*, *Redhead* and *I Had a Ball*, as well as

the two-record album *Rodgers and Hammerstein Songbook* and several records for children; a few of them with Julie Harris.

Julie Harris, daughter of the greatest of eleven of the greatest in the land. Five-foot-four, with reddish blonde hair, fair complexion, and blue eyes filled with the wonder of being alive, she made her Broadway debut in *It's A Gift* in 1945, and has been dazzling both critics and public ever since. For her role as Sally Bowles in *A Day in a Life*, Miss Harris was voted the 1952 Donald Peck Award. She has also won awards in film and screen versions of *Member of the Wedding* and *One Flew Over the Cuckoo's Nest*. The *Dark, Marion 33* and *40 Carats*. Her films include *The Haunting*, *Harper*, *Requiem for a Heavyweight* and *Reflections in a Golden Eye*. On TV, she has appeared in *Little Moon of Alabam*, *Johnny Belinda*, *Doll's House*, *Victoria Regina* and *Fugititia*.

HOME GROWN



sounds of rush

BY ESPER

STEREO
POT 101

One side

sonic 1	:51
intro	2:16
sonic 2	:22
spinner	:55
sonic 3	:36
mara wana	
Rumble	3:01
sonic 4	:22
HomeGrown	3:53
sonic 5	:52
Exterical	2:06
sonic 6	:30

try
headphones



Other side

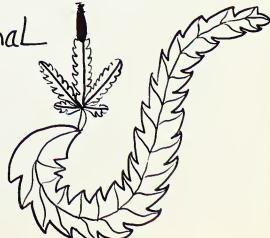
pulses	1:25
sonic 7	:24
scratches	:33
Truckin'	:52
sonic 8	:23
forces	:45
sonic 9	:37
Deana	:47
sonic 10	:02
Cosmic Walk	1:37
Gigglegrass	:32
Tinkler	:50
slideout	3:10
money	:51
sonic 11	:08
Spirals	1:05
Hichmonics	1:22

A sonic sound spectacular
"HomeGrown" is intended to
be listened to while stoned
It is designed to give the
listener a multiplicity of
RUSHES

I define SONIC RUSH as
pulsating SPRITS of GOOD.
VIBRATIONS that REVERBERATE
through YOUR body in RIPPLING
WAVES of PLEASURE

The sounds ARE PRIMITIVE
The beat IS BASIC
The effects ARE PERSONAL

Esper



Ruthie Berkeley

LIVING WORD

RECORDING FOUNDATION

SPIRITUAL IMAGINATION

SPIRITUAL WARFARE

BY

Florene Marchesi

For obtaining the best results in playing this record, one should first become relaxed and quiet. The reason being the subconscious mind can receive God's Word and spiritual thoughts and suggestions much more beneficially in this manner.

Medical science has found that man's mind has two areas. One tenth of the mind is the conscious area, the other nine tenths is the subconscious area. It has been found through psychological tests that the conscious portion can choose and reason. The subconscious, or the nine tenths of the whole mind does not have the power to choose or reason. The subconscious functions by the law of suggestion from yourself and outside sources and is the storehouse for all motivations and attitudes.

It might help you to understand your mind better if you would picture the subconscious as a fertile farmland. This area has the ability to nurture and develop the thoughts and suggestions that the conscious mind allows to drop into it. This subconscious soil cannot choose or reason what is good seed or what is bad seed--what are good positive thoughts or what are bad negative thoughts. It simply receives and develops what it hears and is suggested to it.

These records have been planned to help Christians to choose the Word of God to wash their conscious and subconscious mind from negativity and unbelief. The purpose for which they are intended cannot be accomplished if only played a few times. They must be played at least once a day, preferably before retiring. The total mind is more susceptible at this time and the subconscious will develop the strong spiritual suggestions which will bring about peaceful sleep.

There is also great benefit derived from going to sleep while the records are playing, once the conscious mind has heard and accepted the truth therein. This is now an accepted scientific method of learning. It would also be very beneficial to put the record on the automatic repeat device; then attach the record player to a clock controlled radio and allow it to play for the first hour of sleep. This has been found the best sleep learning time. In this manner the powerful Word of God will become deep seated in the subconscious and will soon motivate your waking hours with faith and trust in Christ.

For information regarding records on subjects that will help adults or children to seek a better emotional and spiritual stability, write:

The Living Word Recording Foundation, Inc.
3015 Fernwood Avenue
Los Angeles 39, California

Songs of the Humpback Whale

Whale songs have probably been heard, though seldom recognized as such, ever since man began to make voyages by sea. In the literature of whaling alone there are many accounts of strange, ethereal sounds, reverberating faintly through a quiet ship at night, mystifying sailors in their bunks. Long after such experiences were first mentioned, scientists were able to explain what caused them . . . If the idea of whale "singing" seems odd, the cause may lie in the several meanings of the word "song." Quite apart from any esthetic judgment one might make about them, the sounds produced by Humpback whales can properly be called songs because they occur in complete sequences that are repeated. Bird sounds are called songs for the same reason. Birds sing songs that are repeated fairly exactly and Humpback whales too

are very faithful to their own individual sequence of sounds.

Humpback whale songs are

far longer than bird songs.

The shortest Humpback song recorded lasts six minutes and the longest is more than thirty minutes. The pauses between Humpback songs are no longer than the pauses between notes within the song; in other words, they are recycled without any obvious break. Again, in contrast with birds, who complete a song before pausing, it doesn't matter where in its song the Humpback starts or stops . . .



DR. ROGER S. PAYNE, whose work produced this record, has spent the last fifteen years doing research in biological acoustics in currency at the National Research in Animal Behavior conducted jointly by the New York Zoological Society and The Bronx Zoo. Dr. Payne has also done a great deal of work on the directional sensitivity of the ears of bats, which he did while still an undergraduate at Cornell University. Dr. Payne received his doctorate in biology from Cornell University for brilliant work on the directional sensitivity of the ears of bats, which he did while still an undergraduate at Cornell University.

Dr. Payne has been interested in whales since he was a child. He first heard whales when he received his doctorate in biology from Cornell University for brilliant work on the directional sensitivity of the ears of bats, which he did while still an undergraduate at Cornell University.

In fact, the first time Dr. Payne heard whales was when he was a child. He first heard whales when he received his doctorate in biology from Cornell University for brilliant work on the directional sensitivity of the ears of bats, which he did while still an undergraduate at Cornell University.

"I was working in a laboratory at Tufts University one March night listening a steel drum band play. I heard something that sounded like a deep, rumbling explosion. I thought it was a news report that a whale had washed ashore on Revere Beach. I wanted to see if I could identify the sound. I went outside to rain when I reached the place. Many people had come to see the whale, but there were only a few of us. The whale arrived and by the time I reached the tidal wrack where the whale lay, the beach was completely covered with people."

"It was a small whale, a Porpoise about eight feet long with very rubish curves. It was lying on its side, its body mutilated. Someone had him caked off its flukes for a souvenir. To my relief, the porpoise was still alive. I took him home and someone else had stuck a cigar butt in its blowhole. I removed the cigar and cleaned the blowhole. I then took him home and he lived for another two weeks. I can't even begin to describe everybody. Everybody has some experience that affects his life, probably something that will never be repeated."

"At some point my flashlight went out, but as the tide came in, I could periodically see the whale's head above the water. I could see the white foam cast by the waves. Although it is more typical than not of what happens to whales, I was able to get a good look at it. My experience was somehow the last straw, and I decided to use the first possible opportunity to learn enough about whales so I might have some effect on their fate.

Side One

Solo Whale

This is a portion of a recording (as well as of the first 4 made by Frank Watlington on the University of California Biological Field Station at St. David's, Bermuda. His original recording on a single channel microphone) was in water about 1,500 feet deep, with a cable leading ashore to the recorder in a boat. The recording was made in the dark and remained throughout the afternoon, singing its song over and over again. Two

songs have been selected for this record; they have been slightly edited by cutting out parts of two long repetitive sections. Except for their deletion, the sounds have not been altered in any way, such as speeding up, slowing down, or other modification of the sounds made by the whale. Please note that the very long songs would sound to other whales.

The loudest sounds are followed by short, sharp, repetitive pulses of bumphs that synchronized with the rolling of the ship. They found that even the tiniest movement by the ship caused noise that the ship could create noises that carried through the sea to the hydrophones. Even rolling the ship caused the hydrophones to produce distinct noises on the recordings.

"We spent hours hunting down various bumphs. We collected them, wedged small items—batteries, cans of oil, and so on—into place until finally only one location was left. We continued to roll only in rough weather and was clearly synchronized with the roll of the boat. We spent hours trying to find something that was not secured. At last, one day we discovered that the rubber stock we had been using to wedge things in place would roll beneath us and tipped the boat. We were swimming free and side by side with our hydrophones. The bumphs were caused by the loose rubber stock on the recording, because the day on which the recording was made was very rough.

Slow-motion Solo Whales

This recording consists of two short sections of very high notes from the songs of the previous selection. They have been slowed down to 1/2 speed. The whale begins to drop the pitch two octaves and spreads the sounds out over a period four times as long as the original song. The first section is very loud, low sounds have been deleted from this version. When slowed down this much, the whale's song becomes too low for most loudspeakers to reproduce.

The echoes are very noticeable in this slow-motion version. The first section of the earliest sounds overlap the later sounds in a very intricate and beautiful way. The second section shows how the whale demonstrates the fantastic complexity of the highest tones in the Humpback songs.

Tower Whales

These songs are from recordings at normal speed of the whales that Dr. Payne and his wife heard on many occasions.

The songs heard are not quite different from those on one of Frank Watlington's tapes. The Payne's are beginning to sing. The Humpback whales form fairly groups of Humpback whales who have different song patterns or dialects. When one group begins to sing, the other groups join in, then most frequently hear them. The Paynes hope to gather further evidence to test this hypothesis.

The first whale you hear makes some very low sounds. They follow directly after two high sounds. The basic notes of the song are now accurately known. The sounds of the High rate and the pulses follow one another, showing the effect of a very low frequency tone.

Various creeks, groans, and sounds of ropes rubbing are heard, particularly near

the end of this segment. These noises are from the Twilight, the exhibit towing the hydrophones. They must be typical of the sounds that a whale hears as it exhibits itself.

In fact, the first three very long songs would sound to other whales.

The loudest sounds are followed by short, sharp, repetitive pulses of bumphs that synchronized with the rolling of the ship. They found that even the tiniest movement by the ship caused noise that the ship could create noises that carried through the sea to the hydrophones. Even rolling the ship caused the hydrophones to produce distinct noises on the recordings.

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Distant Whales

These rather mysterious sounds are probably from a very distant whale. There is also an echo of the song. The sound comes from the "singing" of a far-away ship's propeller. Acoustic engineers use the term "singing" to mean the sound produced by the motion of a propeller. Other propellers, of only slightly different sizes, do not sing.

Propeller making is a subtle art, and the phenomenon of "singing" is one of the more obscure. Dr. Payne has been trying to demonstrate the fantastic complexity of the highest tones in the Humpback songs. Through some of the conditions that cause the noise,

Side Two

Three Whale Trip

There are three Humpback whales singing at various times on this selection. There is also a lot of noise. The noise was very strong the day before this recording was made and during the day the sea was still running. The hydrophones were located near the ocean surface, where wave noise is louder. After the hydrophones were located, you will learn to hear much as a whale probably does, ignoring the background noise, and focusing on the whale song.

Dr. Payne made this recording from a sampling near Bermuda from his studies of the Humpback whale. In this recording, Dr. Payne, "where the sounds of whales blended in a very lovely way. We decided to make this recording available on our way to make recordings at other locations. The 'Three Whale Trip' was recorded

at their favorite listening spot on an occasion when the whale sang all day and all night. We have deleted some repetitive sections. The material on the record is actually made up of three separate recordings of whales recording epicled together. You will gain some idea from this side of the slide of the whale's idea.

"As you listen to this recording, I wish only that it could convey to you the pleasant circumstances under which we made it. Through the night we righted ourselves in the whales, taking turns at the headphones in the cockpit, driven by the constant jolting of the boat. Far from it, with a faint breeze and a full moon, we heard these lovely songs.

Although there is no way to bring you the sensations of that Bermuda night on a sailboat, we have found that the use of stereo headphones can bring you close to experiencing the beautiful, mystical mood that Dr. Payne describes.

As you listen, you may notice a strange effect, particularly on the higher notes. A cry is heard just at a moment later, exactly the same note, but sounding much louder. The first cry is probably driven directly to the boat. The sound ray moves just below the surface and reflects back up through the water. The second repetition is probably produced by sound rays reflected from the bottom and traveling back up to the hydrophones. Headphones on their first bounce. Because of the peculiar acoustics at this location, we have the effect of hearing the same sound that is louder than the original sound.

The title of this side refers to more than the day's trip on which the recording was made. It refers to the day before, when Dr. Payne, who paused off Bermuda to sing that day. By playing it at a contemporary meeting of the world's top marine voices, Dr. Payne also acknowledges what has been discovered about the whale song by others who listened to the whale song. The songs produce an extraordinary unique experience for anyone who hears them.

The songs seem to have a universal appeal. Dr. Payne has played whale songs for many thousands of people in a wide variety of situations. He has performed throughout the United States and elsewhere at the invitation of state legislatures, in the Congress, in the White House, in the living rooms of performing artists, at conventions, in the most unlikely of other situations—and always, whatever the occasion, the people who listened have been affected by the power of the whale song. Folk singers have begun to sing about whales. Works of orchestral music have been composed about whales. Finally, through art forms and through television, radio, newspapers, magazines, textbooks, and other media, people all over the world have begun to tell each other that the magnificent whale is in peril of virtual extinction, unable to survive. The world is "turning on" to whales.

A Predictor of CRIM RECORDS
Notes and photos selected from materials
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This is a "Blue Whale"



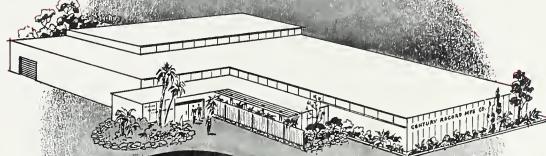
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HIGH SCHOOL**

**CHORAL
GROUPS
1966**





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T.V. FAVORITES



**Larry
Ferrari**
at the organ

To
Elmore
Westlake
Larry



MOST REQUESTED T.V. FAVORITES

Larry Ferrari at the organ

SIDE A

- | | |
|-----------------------------------|------|
| 1. "Moonglow" - "Picnic". | 2:42 |
| 2. "Blue Tango" | 2:54 |
| 3. "Alley Cat" | 2:36 |
| 4. "Green Eyes" | 2:44 |
| 5. "Hello Dolly" | 2:06 |
| 6. "Once In A While" | 3:33 |

TIME

ABOUT THE TALENTED AND VERSATILE LARRY FERRARI . . .

"WIZARD OF THE KEYBOARD"

The talented, genial young organist, Larry Ferrari, has lived in constant limelight since he appeared on Philadelphia's WFIL-TV in December, 1954. In an era when fine organists are almost unknown, this dynamic young organist, Larry Ferrari, captures a huge audience each week with the most varied strains of standards, melodic popular songs, hymns and requested selections.

Born in Boston, Larry initiated a sparkling career by learning to play an old tractor-action organ in Boston's St. Mary's Church at the age of eleven, and moved up to supper-club engagements, free lance radio spots, and five years as roller-skating rink accompanist before entering the Army in 1952. While stationed at Fort Dix, N.J., he appeared on the Army's "Talent Patrol"! with emcee Bud Collier, then won an audition to become a regular on Philadelphia's WFIL-TV's "Fort Dix Presents" - a 4-week summer replacement show which ran for 18 months by popular demand. Still at Fort Dix, he appeared six times on "Soldier Parade" with Arlene Francis for ABC, and made numerous public-service audio tapes which were later syndicated coast-to-coast.

His career includes appearances on Lawrence Welk's "Top Tunes and New Talent," and participation in the Philadelphia Inquirer Musical Festival.

If you've enjoyed this recording . . . you're sure to enjoy the following great SURE albums



VOLUME 17

THE FABULOUS SOUTH PHILADELPHIA STRING BAND • *Highway 61 Revisited* • *In Your Eyes* • *No Body's Sweet* • *It's All Right Mama* • *Nellie Was A Bye Bye Baby* • *Leavin' On A Jet Plane* • *Blackbird* • *String Band Rock* • *Face To Face* • *Madly In My Arms* • *Turned To Silver Around City Hall* • *Bring Home The Bacon* • *A Little Bit Of Love To Tell* • *A Lie*.



VOLUME 12
THE STRING BAND • *SOUND OF ALL TIME'S GREATEST FAVORITES* • *CREATED ALL TIME'S GREATEST FAVORITES* • *THE KELLOGG STRING BAND* • *Highway 61 Revisited* • *Fugazi Boys Song* • *When You're Hot You're Hot* • *It's All Right Mama* • *After the Ball* • *A Bicycle Built For Two* • *Rock Around The Clock* • *Breakin' Up Coconuts* • *Anytime* • *It's Only Rock & Roll* • *Don't Worry Baby* • *Me* • *When The White Lilies Bloom* • *It's All Right Mama* • *Madly In My Arms* • *Face To Face* • *I'll See You In My Dreams* • *Home*.



VOLUME 11
THE STRING BAND • *SOUND OF ALL TIME'S GREATEST FAVORITES* • *CREATED ALL TIME'S GREATEST FAVORITES* • *THE KELLOGG STRING BAND* • *I Love The One I'm With* • *It's All Right Mama* • *Breakin' Up Coconuts* • *Anytime* • *It's Only Rock & Roll* • *Don't Worry Baby* • *Me* • *When The White Lilies Bloom* • *It's All Right Mama* • *Madly In My Arms* • *Face To Face* • *I'll See You In My Dreams* • *Home*.



VOLUME 10
POLISH AMERICAN STRING BAND • *Polish Folk Favorites* • *Polish Party* • *Ice Cubes and Beer* • *Polish Folk Songs* • *When You're Hot You're Hot* • *It's All Right Mama* • *Breakin' Up Coconuts* • *Anytime* • *It's Only Rock & Roll* • *Don't Worry Baby* • *Me* • *When The White Lilies Bloom* • *It's All Right Mama* • *Madly In My Arms* • *Face To Face* • *I'll See You In My Dreams* • *Home*.



VOLUME 9
THE WORLD'S REMOVED FERKO STRING BAND • *Alabama Jubilee* • *St. Louis Blues* • *Highway 61 Revisited* • *It's All Right Mama* • *Breakin' Up Coconuts* • *Anytime* • *It's Only Rock & Roll* • *Don't Worry Baby* • *Me* • *When The White Lilies Bloom* • *It's All Right Mama* • *Madly In My Arms* • *Face To Face* • *I'll See You In My Dreams* • *Home*.



VOLUME 3
JOLSON FAVORITES • *Sing and Smile* • *Sing Along With Jolson* • *Feeling Good* • *It's All Right Mama* • *New Alabama Jubilee* • *Bill Bailey* • *Music Box* • *Candy* • *It's Only Rock & Roll* • *Don't Worry Baby* • *Me* • *When The White Lilies Bloom* • *It's All Right Mama* • *Madly In My Arms* • *Face To Face* • *I'll See You In My Dreams* • *Home*.



VOLUME 1
BEST OF THE MUMMERS • *Sing and Smile* • *Feud Leaf Clover* • *It's All Right Mama* • *Breakin' Up Coconuts* • *Anytime* • *It's Only Rock & Roll* • *Don't Worry Baby* • *Me* • *When The White Lilies Bloom* • *It's All Right Mama* • *Madly In My Arms* • *Face To Face* • *I'll See You In My Dreams* • *Home*.

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Produced by Tone-Craft Music & Record Co., Inc.

* Published by Tone-Craft Music Publ. (BMI)

TIME

SIDE B

- | | |
|---|------|
| 1. "April In Portugal" | 2:29 |
| 2. "In The Good Old Summer Time - By The Sea" * | 2:03 |
| 3. "St. Louis Blues" | 2:38 |
| 4. "Diane" and "Charmaine" | 2:17 |
| 5. "Hawaiian Wedding Song" | 3:17 |
| 6. "Tennessee Waltz" | 2:43 |
| 7. "Fascination" | 2:44 |

TIME

* Published by Tone-Craft Music Publ. (BMI)

Larry joined station WFIL-TV-AM-FM in Philadelphia immediately upon leaving the Army in 1954, and quickly shot to absolute dominance of his time slots with the easy, relaxed style of his "Larry Ferrari Show."

A frequent guest entertainer for local service clubs, music festivals, hospitals and numerous other charitable organizations, Larry is well-known and much in demand for personal appearances.

We take great pride in presenting this talented "Wizard of the Keyboard," and you'll understand why after hearing this fabulous album.

Featured with Larry on this album are Joe Renzetti, on guitar & banjo, and Buddy DeLoach on drums.

ALBUM CREDITS:

Cover Artwork: Lila Rosenfeld

Production: John H. Johnson

We want to personally thank the Abusky Park Hammond Organ Studios for the installation of the Hammond organ with Leslie speakers used in this recording session.

The CLAUS OGERMAN ORCHESTRA • GATE of DREAMS

07/01/12

\$1.00²⁵



Side One

TIME PASSED AUTUMN 4:10
(Part I)

TIME PASSED AUTUMN 2:48
(Title track and Part II)

Guitar Solo: George Benson

TIME PASSED AUTUMN 4:52
(Part III)

Electric Piano Solo: Joe Sample

Alto Sax Solo: David Sanborn

Tenor Sax Solo: Michael Brecker

CAPRICE 4:48

AIR ANTIQUE 2:53

Side Two

NIGHT WILL FALL 8:14

Alto Sax Solo: David Sanborn

Organ: Joe Sample

NIGHT WILL FALL 2:32

(Interlude and Conclusion)

A SKETCH OF EIDEN 6:40

COMPOSED, ARRANGED AND CONDUCTED
BY CLAUDIO CALVANI

PRODUCED BY TOMMY LIUPUMA

Recording and mixing engineer: Al Schmitt

Assistant engineer: Don Henderson

Recorded at Capitol Recording Studios, Hollywood,
California, October 1976

Concertmaster: Israel Baker

Contractor: Frank De Caro

Mastering at The Mastering Lab: Mike Reese

Rhythm section:

Joe Sample and Ralph Grierson (keyboards)

Peter Mauna (rhythm guitar)

John Densmore (drums)

Chuck Domonico (fender bass)

Larry Linaker (percussion)

Chico Valente (bass)

Joe Sample appears courtesy of ABC/Blue Thumb

Records

Michael Brecker appears courtesy of Arista Records

Jody Guerin appears courtesy of

Caribou Records/L.A. Express

Art Direction: Mike Doud

Photography & Design: Hagiwara/McGowan

Publisher: Glamorous Music Inc., ASCAP—

GEMA

Claus Ogerman's "Gate Of Dreams" originated as a Ballet score for large Orchestra and Jazz Group. It was first performed on July 14th, 1972 at the New York State Theater at Lincoln Center in a production of the American Ballet Theatre with choreography by Dennis Nahat. The original title "Some Time" has been changed for this recording to "Gate Of Dreams."

"Claus' 'Gate Of Dreams'...
a reminder of finer things."

—Bill Evans





“Peace Through Love and Song”



JAMES E. BRYANT



DONALD FLAHIVE



CARL WILLIAMS



DOROTHY FERRUZZI



FRANCES MESER



DOROTHY SANTIAGO



DAVID L. RICE



R.D. WYATT



ESTHER MACKENZIE



ALICE J. MILLS



DONALD ROWAN



GEORGE A. BETAR, JR.

Side I

- 1. The First Christmas** by George A. Betar, Jr.
(Vocalist – Joyce Paul)
- 2. Reflections Of A Lost Dream** by Donald Rowan
(Vocalist – Matt Vincent)
- 3. A Chance To Grow** by Donald Rowan
(Vocalist – Matt Vincent)
- 4. Day Of Rest** by Flora M. Robertson
(Vocalist – Matt Vincent)
- 5. Illusion Of Love** by Alice J. Mills
(Vocalist – Joyce Paul)
- 6. We Didn't Mean It** by Anthony Gorski
(Vocalist – Matt Vincent)
- 7. Special Daddy** by Ester MacKenzie
(Vocalist – Linda Lane)
- 8. The Way I Have Always Done** by R.D. Wyatt
(Vocalist – Matt Vincent)
- 9. My Life Is Worth Living Once More** by David L. Rice
(Vocalist – Matt Vincent)
- 10. So In Love With You** by James E. (Sonny) Bryant
(Vocalist – Matt Vincent)

Side 2

- 1. Letter To Mama** by Donald Flahive
(Vocalist – Matt Vincent)
- 2. My Ship** by Carl Williams
(Vocalist – Matt Vincent)
- 3. I'm The Girl That Men Forget** by Dorothy Ferruzzi
(Vocalist – Matt Vincent)
- 4. Born Without A Name** by Frances Messer
(Vocalist – Matt Vincent)
- 5. Lovelies** by Dorothy Santiago
(Vocalist – Joyce Paul)
- 6. How Do I Ask To Love The Angel** by Randy W. Hudson
(Vocalist – Matt Vincent)
- 7. It's A Father's World** by Stephen Zande
(Vocalist – Matt Vincent)
- 8. As One** by John M. Davis
(Vocalist – Matt Vincent)
- 9. There Will Always Be A Place, Dear, In My Heart For You** by Peter J. Scarzafava
(Vocalist – Matt Vincent)
- 10. Hobo Cowboy** by Lou Miller
(Vocalist – Matt Vincent)

Music By: Alex Zanetis and Jim Ward
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NO PICTURES! FLORA ROBERTSON



RM7005 - Vol. VI



RANDY W. HUDSON



STEPHEN ZANDE



JDHN M. DAVIS



PETER SCARZAFAVA



LOU MILLER



ANTHONY GORSKI

Bright Sound **EXPRESS**



Putting The Pieces Together



Rob

SIDE ONE

- 1. HEARTACHES BY THE NUMBER - Polka**
Music - J. Chenkus, Lyrics - G. Mitchell
Vocals - M. Swiatek, B. Chenkus
- 2. HAPPY MUSICIANS - Polka**
Written by J. Fornek
Arranged by M. Swiatek, R. Zappulla
Vocals - B. Chenkus, R. Zappulla
- 3. PATTIE'S OBEREK**
Written by M. Swiatek
Arranged by J. Chenkus, R. Zappulla
- 4. HEY CAVALIER - Polka**
(Traditional) Arranged by M. Swiatek
Vocals - M. Swiatek, B. Chenkus
- 5. EASY DOES IT - Polka**
Written by D. Goclowski



Brian

Produced by: Clarence Swiatek
 Engineer: Doug Clark
 Cover Design: Rob Zappulla
 B.S.E. Miniatures: Ronnie Tivadar,
 Small World, Stratford, CT
 Photography: Rob Zappulla

Bright Sound Express is a group of versatile young musicians from all over Connecticut. They have been together for three years, although some of the members have been performing with the group for only seven months. This, their first album, is a sample of the bright clean polka sound that is becoming their trademark.



Dave

SIDE TWO

- 1. LIFE AND HAPPINESS - Polka**
Music - M. Swiatek, Lyrics - T. Stokoski
Vocals - R. Zappulla, B. Chenkus
- 2. KOCHALAM CHLOPEZYKA - Waltz**
Written by I. Podgorski
Arrangement and Vocal - M. Swiatek
- 3. ROSIE'S MY BABY - Polka**
Written by E. Blazonezyk, Arranged by R. Zappulla
Vocals - R. Zappulla, M. Swiatek
- 4. SPANISH EYES**
Music - B. Kaempfert,
Lyrics - C. Singleton, E. Snyder
Arrangement and Vocal - R. Zappulla
- 5. B.S.E. INTERNATIONAL - Polka**
(Traditional) Arranged by Bright Sound Express



Marty

Spanish Eyes is dedicated to my mother Wanda Swiatek (1928-1978) in loving memory of her support and encouragement. This song will always have a special meaning for me as it did for her.
 Martin Swiatek

ROB ZAPPULLA: Trumpet, Vocals and Synthesizer
 MARTY SWIATEK: Trumpet and Vocals, Leader
 DAVE GOCLOWSKI: Accordion and Piano
 BRIAN CHENKUS: Bass and Vocals
 KENNY YASH: Drums



Kenny



PRODUCTIONS

Contact:
 MARTIN SWIATEK
 8 HILL STREET
 SEYMOUR, CT 06483
 (203) 888-4153

the
 Recorded at **Gallery** East Hartford, CT

american
contemporary

Vivian Fine

TURN IT UP!
100
100

CRI
434
stereo

QUARTET FOR BRASS

MOMENTI

MISSA BREVIS

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS COMPOSERS AWARD



AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS COMPOSERS AWARD RECORD

VIVIAN FINE

QUARTET FOR BRASS (1978)

Ronald K. Anderson and Allan Dean, trumpeters; David Jolley, French hornist; Lawrence Benz, bass trombonist
MOMENTI
 Lionel Nowak, pianist
MISSA BREVIS
 Jan DeGaetani, mezzo-soprano; Eric Bartlett, David Finckel, Michael Finckel, Maxine Neuman, cellists

VIVIAN FINE's music does not fall into easily recognized categories. It does not exactly accord with the conventions of the concert-room, where formal musical devices and their manipulations are expected, nor to the theater, where music, whether electronic or more traditional, is often used to heighten the action to drama. I think I can best describe her work as highly compressed music-drama, or in some cases abstracted ritual in concentrated musical terms, expressed in the instrumentation and proportions of the concert hall. No two Fine pieces are alike either in subject matter or instrumentation; each new work appears to generate its own style appropriate to the subjects, and there is no one genre that can be applied to all of them.

In larger combinations, Fine conceives initially of resonant unfomed masses of sound as a sort of raw material, available for direct "moulding" into sounding musical shapes or configurations. In works such as *Paeam* (CRI SD 260) and *MISSA BREVIS*, produce varied and unexpected textures very different in their effect and evocative action from music devised in accordance with the canons of the "system," whether intervallic, harmonic, rhythmic, temporal or aleatory.

Henry Brant

VIVIAN FINE (b. 1913, Chicago) was elected to the American Academy and Institute of Arts and Letters and made a Guggenheim Fellow in 1959. She has written chamber music, instrumental music as well as a chamber opera, *The Women in the Garden*. She has written works for Martha Graham, Doris Humphrey, José Limón and other pioneers of modern dance. In addition to grants and awards from the National Endowment for the Arts and the Ford Foundation, she has also received the grants from the New York City Commission on the Arts and the Martha Baird Rockefeller Fund that made this record possible. Fine is a member of the faculty of Bennington College. More of her music may be heard on CRI SD 135, 144, 260 and 288. She writes:

"The QUARTET FOR BRASS (1978), scored for two trumpets, two horn and bassoon, is in four movements. The first and last movements are entitled Variations, but these are not variations of a theme. Rather, the variations consist of free transformations of the original materials of each movement through procedures ranging from familiar devices of retrograde and inversion to combining the parts at different rates of speed. The second movement is entitled Fanfare, the third Eclogue, in which, in concert performances, the instruments are separated to enhance the sense of dialogue between them."



Photo by Alex Brown

"**MOMENTI**" (1978) are dedicated to Roger Sessions. The inspiration for this set of six piano pieces is the *Moments Musicaux* of Schubert. Motivic elements from the later are used freely; only in the last piece is there a brief literal quotation. The six movements are:

- 1) Poco Allegretto, delicato
- 2) Andante lugando
- 3) Allegro
- 4) Con tenerezza
- 5) Moderato
- 6) Lento

"**MISSA BREVIS**" (1972) is a personal version of the Mass. Preserving a traditional sense of ritual, it uses both Latin and Hebrew texts. The voice sections — a collage of four separate tracks previously recorded by Jan DeGaetani — are a counterpoise to the parts played by the four cellists. The sixth movement is made up entirely of chords of harmonics and, in the eighth movement, a quotation from a traditional setting of Eli Eli. The ten sections of the **MISSA BREVIS** are as follows:

- 1) Praeulium (cellos)
- 2) Kyrie (voice)
- 3) Omnium — All things (cellos, voice)
- 4) Omnis istiblum et invisibilum — All things visible and invisible (cellos)
- 5) Lacrimosa — Weeping (cellos)
- 6) Teste David cum Sibyla — Spoke David and the Sibyl (cellos, voice)
- 7) Dies Irae — Day of wrath (cellos, voice)
- 8) Eli, Loro asson tovi — My God, why hast thou forsaken me... from the 22nd Psalm (voice)
- 9) Sanctus — Holy (cellos)
- 10) Omein — Amen (voice, cellos)"

RONALD ANDERSON, ALLAN DEAN, DAVID JOLLEY and LAWRENCE BENZ are members of New York's finest chamber music groups and orchestras who also work as free-lance soloists. LIONEL NOWAK, David Jolley, Lawrence Benz and Edwin Fischer, was widely known as a chamber music performer and was for many years music director of the Humphrey/Weidman dance company. He is on the faculty of Bennington College. As a composer, he appears on CRI SD 260 and 470. JAN DEGAETANI, probably the most loved and performed singer of today's art songs, singed at the Juilliard School of Music from 1963 as part of a class of voice in 1973. Earlier, she served on the faculties of the Juilliard School of Music, Bennington College and the State University of New York at Purchase, and she has taught at the Aspen Music School since 1971. Ms. DeGaetani has appeared with major symphony orchestras and in chamber recitals throughout the United States, Europe and in concert tours to Japan, East Asia, Australia, Mexico, Columbia, CRI, Discus, Deep, Guild, Nonesuch, Varese and Vox. ERIC BARTLETT, DAVID FINCKEL, MICHAEL FINCKEL, and MAXINE NEUMAN, the cellists in **MISSA BREVIS**, are noted soloists as well as chamber music performers and recording artists.



This record is sponsored by the American Academy and Institute of Arts and Letters as part of its music awards program. Cash awards and CRI recordings are given annually to honor four outstanding composers and to encourage them continue their creative work. Vivian Fine was a winner in 1979.

This recording employed hand-made ribbon microphones in pairs, spaced six feet apart, in the best available acoustical environment. Their position was fed to a 30 IPS Studer A-80 tape recorder, slightly modified for constant velocity record-playback characteristics. In this way the record's conventional (and troubleshoot) noise reduction devices was eliminated. Large metal plates were cut from standard tape, employing an Ortofon transducer system with motion feedback. To minimize groove echo, the lacquer masters were processed within twelve hours using the latest European equipment and techniques. Strict quality control pressings were made of the purest available vinyl.

This record was made possible by grants from the American Academy and Institute of Arts and Letters, the Martha Baird Rockefeller Fund for the Arts, and the National Endowment for the Columbia University.

QUARTET — Margot Music (ASCAP); 11' 20"
MOMENTI — Margot Music (ASCAP); 8' 50"
MISSA — Margot Music; 20' 15"

Recorded at Dutchess Rock, New York, October 1979 and June 1981

Produced by Carter Haines
 Associate Producer: Carolyn Sachs
 Art Director: Judith Lerner
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Columbia



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Columbia Records



Demonstration Not For Sale

PC 34372

Side 1

Suggested Cuts

- La Danse Du Bonheur** Warner-Tamerlane Pub. Corp./Chimney Music, Inc./Sethsakshmi Music, Inc. (BMI) 4:48
- Lady L** Warner-Tamerlane Pub. Corp./Chimney Music, Inc./Sethsakshmi Music, Inc. (BMI) 7:23
- India** Warner-Tamerlane Pub. Corp./Chimney Music, Inc./Sethsakshmi Music, Inc. (BMI) 12:31

Length Of Cut

4:48

7:23

12:31

Side 2

Suggested Cuts

- Krishi** Warner-Tamerlane Pub. Corp./Chimney Music, Inc./Sethsakshmi Music, Inc. (BMI) 2:58
- Isis** Warner-Tamerlane Pub. Corp./Chimney Music, Inc./Sethsakshmi Music, Inc. (BMI) 15:11
- Two Sisters** Warner-Tamerlane Pub. Corp./Chimney Music, Inc. (BMI) 4:41

Length Of Cut

2:58

15:11

4:41

DEMONSTRATION Not For Sale

"SHAKTI" with John McLaughlin

Side One

LA DANSE DU BONHEUR -

(J. McLaughlin/L. Shankar)

(L. Shankar)

INDIA

(J. McLaughlin/L. Shankar)

Side Two

KRITI

(Traditional South Indian Composition)

Arranged by J. McLaughlin/L. Shankar

ISH

(J. McLaughlin/L. Shankar)

TWO SISTERS

(J. McLaughlin)

Produced by John McLaughlin
Recorded and mixed at Trident Studios
London, England—August, 1976

"SHAKTI" is:
John McLaughlin—Acoustic Guitar
L. Shankar—Violin
Zakir Hussain—Tabla
T. H. Vinayakram (Vikkku)—
Ghatam (claypot) and Mridangam
Zakir Hussain appears courtesy
of United Artists Records.

John McLaughlin—Warner Tamerlane
Pub. Corp.—Chimney Music Inc. (BMI)
L. Shankar—Seethalakshmi Music Inc. (BMI).

Special Thanks:

Nat Weiss

Joseph D'Anna

Dennis A. MacKay (Engineer)

Steve W. Taylor (Tape Operator)

Gregory DiCiovine

Edaine Klein

All at Trident Studios and CBS.

"SHAKTI" MEANS CREATIVE INTELLIGENCE, POWER AND BEAUTY

Personal Management:

Nat Weiss and Joseph D'Anna
888 Seventh Avenue
New York, New York 10019



Cover Photo: Steinbicker-Houghton / Back Cover Photo: Richard Laird / WARNING: All rights reserved. Unauthorized duplication is a violation of applicable laws.
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SM-1002
MONAURAL



THE RUBIN MITCHELL TRIO



Starmaker

THE GOLDEN HANDS OF



RUBIN MITCHELL

AND HIS TRIO

arranged by Rubin

Piano — Rubin Mitchell

Bass — Chris Rouse

Drums — Joe Belardino

SIDE A

Title	Time
Liza Jane	3:08
Chances Are	3:24
Limbo Rock	2:33
Jitterbug Waltz	3:25
My Cookie and Me	3:06
How High the Moon	2:48

SIDE B

Title	Time
On Green Dolphin Street	5:06
Watermelon Man	3:30
That's All	2:44
Mama Look A Boo Boo	2:57
I Remember April	3:13

Starmaker

Meet the Golden Hands of Rubin Mitchell . . . conservative trained . . . southern bred with a West Indian background. Rubin is a remarkable man and an uncanny musician whose versatility and range with the piano is causing near adulation among East Coast music lovers. Rubin's special blend of jazz and his interpretations of swing and calypso cause pure excitement. As a matter of fact you need Rubin Mitchell! Particularly if you're a collector who's inclined to nestle Rachmaninoff next to Sonny Rollins or "Bird" next to Baez.

Rubin's a realist on the many-hued jazz scene. He can unite theme and refreshing arrangement (all album numbers are Rubin-arranged) in such a way as to retain the flavor of the original music yet proffer compelling new ideas.

Rubin's somewhat of a paradox too with his free yet disciplined kind of piano . . . his understated yet forthright musical viewpoint. Take Liza Jane, the Grand Ole Opry standard, and listen to Rubin's Golden Hands match the lightning-like pace of the customary instrument -- the hillbilly fiddle. Rubin's respect for the traditional is there, but, there's new growth too that makes you realize that old Liza Jane has always been ready and waiting for new ideas. This is one of this artist's essential talents — the ability to reinterpret the traditional without destroying it. The group's handling of "My Cookie and Me" proves the point too. The number is pure swing and was composed by the album's famous director Lloyd Pinckney many years ago. The way the Mitchell Trio treats it shows the great respect they have for Pinckney. Even the purist can take this one to heart.

The Trio (you'll hear more about them later) have chosen some interesting themes to work with. There are jazz landmarks like "Green Dolphin Street," "I Remember April,"

"That's All" and that perennial human question — "How High the Moon." From his West Indian background, Rubin has given new meaning to "Limbo Rock," "Mama, Look A Boo, Boo" and Ellington's "Watermelon Man." Then there are two sleepers. Take "Chances Are." Rubin heard Johnny Mathis do it at Vegas a few years ago and was impressed. But, it was only until "Golden Hands" that he arranged it for the Trio. It "comes off" and "comes across." The piano is the voice and the ballad is transformed into a great number from the moment the symphonic intro leads you into the compelling reiterated melodic line. Then there's "Jitterbug Waltz" — the Fats Waller number, but, this isn't Fats the comic buffoon. This is a Fats Waller "tending to business" with a Rubin Mitchell demonstrating one musician's respect for the serious side of another colleague.

Rubin Mitchell played single for several years, that is, until after a great deal of experimentation he found two other musicians with whom he was in total musical agreement. The result is that rarely achieved unity. Take Chris Rouse, the bassist. Chris could play with practically any group. He's solid. He'd be a Gibraltar with any caliber group. You feel his granite, melodious and knowledgeable backup throughout the album. Then there's Joe Belardino, the drummer, a jazz explorer whose talented work punctuates the constant interplay of piano and percussion. Just listen to the Green Dolphin opening! There are other surprises too. Difficult secrets to keep but when you discover them you'll immediately understand why The Rubin Mitchell Trio is luring their enormous following. "Golden Hands" spans the wide world of jazz. It's equally at home in the Village as it is in Vancouver or better . . . wherever savory, succulent jazz is served.

T. Carroll — J. Adams

CREDITS

Photography — Gustave Lorey Studio

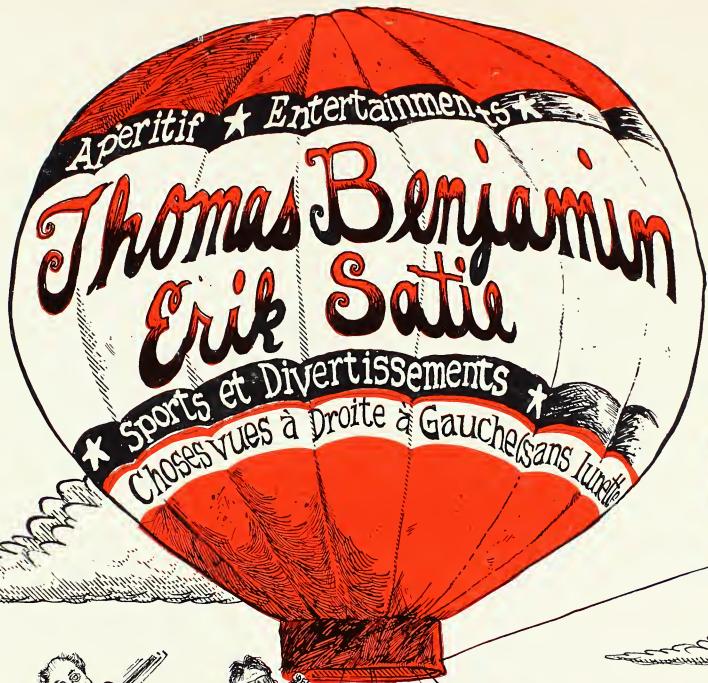
Cover photo taken at Jamaica Inn in Albany, N. Y.

Album Director — Lloyd Pinckney, the noted composer and arranger combines his talents with those of the versatile Rubin Mitchell Trio. Though eminently capable of musical variation, Pinckney's work is marked by its simplicity and loyalty to original melodic beauty.

Recorded in New York City at Plaza Sound Studios

SM-1002
MONAURAL

TR



Erik Satie:

Sports & Divertissements
Choses vues à droite et à gauche

Thomas Benjamin:

Apertif
Entertainments

The inspirations for this album came from a concert given on February 21, 1985, at the Green College campus of Grinnell College, one of those enlightened academic institutions that understand the importance of a rich cultural life as a means of stimulating the minds and vision of its students and faculty. The album was preceded with a talk performance of Erik Satie's *Sports & Divertissements*.

This work is recorded here, read by Odette deClézio, and performed by pianist John Jentzsch of the Mirecourt Trio. It concerned the pleasant thumbnail sketches of various outdoor sports and amusements — to accompany an album of charming, sophisticated drawings by Charles Martin, a well-known caricaturist. Satie also added short verbal commentaries and wrote down both words and music in an exquisite calligraphic hand. The album was published around 1925 in a limited edition of 900 copies.

Thomas Benjamin, a young Satie on this record, adds a certain brusque seriousness and sense of adventure to the proceedings. Tom's working relationship with the Trio has been a joy from the beginning and illustrates how organic the fabric of music-making can be when there is equal give-and-take between all participants.

— Laurence Vittes

Sports et Divertissements

Choses vues à droite et à gauche

NOTES

The story of how Sports et Divertissements came to be written is worth relating. The Parisian firm of publishers Lucien Vogel were looking for a composer to write music to accompany an album of sketches of drawings by the cartoonist Charles Martin illustrating various sports. Satie's name was put forward by his friend the composer M. Roland Manuel. This kind and distinguished action, however, led to a final rupture in their relations owing to Satie's extraordinarily sensitive and lowkey character. The modest suggestion seemed so enormous

that he took offense, imagining that it could only do him harm if he were to ask for such a sum which, moreover, it would have been against his principles to accept. It would have seemed wrong to him to profit monetarily from his music, which he was accustomed to sell to his publisher for sums so trifling that we today can only wonder at his worldliness. In the end, however, a compromise was reached, and the fee, though enough to satisfy the composer's peculiar sense of values, was agreed, and on March 14, 1914, Satie started work and wrote the first of these little masterpieces of wit and ironic observation, which reveal his genuine originality more convincingly than any other of his works, with the exception of Socrate.

Before leaving the piano works mention should be made of the solitary work

Satirique pour piano et violon and *Hymne à l'Amour* (1912) and to which he gave the fantastic title of "Choses vues à droite et à gauche (sans lunettes)." As usual there are three pieces in the set: "Choral hymne," "Fugue à quatre voix," and "Tasse musciale."

The Choral is prefaced by these words: "My chorale equals those of Bach with the difference that there are not so many of them, and they are less pretentious." These pieces are also plentifully sprinkled with characteristic admonitions to the performers, e.g., "with the heart on the conscience," "from the top of the teeth," "with tenderness and tactfully," "sheepishly and oddly," etc., but the charm is undeniable, and they can be recommended to violinists on the lookout for something a little out of the ordinary.

— Rollo H. Myers



Erik Satie



Odette deClézio



Thomas Benjamin



Mirecourt Trio

This record could not have been produced without the support and encouragement of Grinnell College, the University of Houston, Joan Farver, Suzanne Farver, the Rolscreen Foundation, Pella, Iowa, and MT3 Inc., all of whom contributed handsomely.

The Satie pieces were recorded June 5, 1985, and the Benjamin pieces were recorded September 10, 1985, in Herrick Chapel at Grinnell College, Grinnell, Iowa.

TR Records is a non-profit record company that presents definitive performances of new music and fresh interpretations of standard works, with an emphasis on American music and outstanding American artists. Sponsored by MT3 Inc., TR Records

is supported by private and tax-deductible private gifts.

Instruments for recording: violin by Wilhelm Kapphammer (1965), cello by Lorenzo Storni, piano by Steinway.

Apertif

703*

(total time with pauses)

2043*

Entertainments (total time with pauses)

2043*

I. Forcefully

6:46*

II. Playfully

4:25*

III. Delicately: simply

5:34*

IV. With drive but lightly

3:37*

Choses vues à droite

4:26*

et à gauche

2:46*

Sports de Divertissements

18:00*

Entertainments

Apertif

NOTES

Entertainments was written mainly for fun and as a chance to explore the piano trio as a medium. The best way to learn the potentials and problems of any musical medium is to write for it, and a good deal of

my music has been written at least in part for this reason. The difficulties involved in integrating the piano into a chamber ensemble are considerable. They call for careful attention to piano technique and to the instruments to be listened to. I did not want to play an ill-disguised piano concerto, nor a string duo with piano arrangements, a la some home-arranged recordings. I wanted to keep the piano in its place and music and some slightly suspect and dangerous sub-species. Most composers I know would prefer their creations to be thought of in this way. And most of us would prefer to be remembered for our work on concertos or "new music" attended by a few dutiful professional peers and a coterie of new-music buffs. One of the most attractive aspects of my association with the Mirecourt Trio was being able to perform my work, performed on programs that include Brahms and Hindemith and Art Tatum.

Apertif was very informally commissioned during the post-concert dinner party after the premiere of Entertainments. A guest, someone asked me to write a little concert opener, and I said, "Why not?" It was a good idea to write the tiny little piece for them. The Mirecourt combines an intensely lyrical and elegant style with a good deal of individual virtuosity, and this work was designed to show off both aspects of their playing.

Thomas Benjamin was a member of the Mirecourt Trio that flew west to premiere the work, and even more so to be able to travel to the Green Lake Festival for the concert! It's a great and rare experience to be able to play with such a group of musicians who seem to be able to spend time with and hear one's music, performed by as fine a group as the Mirecourt. They have the odd ability to make music sound good and music and some slightly suspect and dangerous sub-species. Most composers I know

would prefer their creations to be

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association with the Mirecourt

Trio was being able to perform my

work, performed on programs that

include Brahms and Hindemith and Art

Tatum.

media, including concertos for viola, cello, and violin, orchestra pieces oratorios, two operas, several song cycles, a great deal of choral and chamber music, and a number of his works are published. In addition, he is the author of two books on counterpoint and co-author of three music theory texts. He has won prizes in a wide variety of competitions here and abroad, and has received numerous grants, awards, and commissions from the National Endowment for the Arts, Meet the Composer, Inc., ASCAP, the National Music Theater Commission, the MacDowell Colony, and others. He is a fellow of the MacDowell Colony and of Yaddo. Also active as a performer and choral conductor, Benjamin is professor of composition and theory at the Hochschule für Musik und Theater in Hamburg, Germany.

Tom Benjamin's contact with the Mirecourt Trio goes back several years. The Trio premiered his *Entertainments* at the Green Lake Festival, and continue to perform his compositions, his *Apertif* and *For the Wheeled Universe*. The most recent Trio commission, supported by the Fox Cities Arts Alliance, is *Homages*, premiered during the 1985 Green Lake Festival, during which Benjamin was composer-in-residence.

The Mirecourt Trio

Since its formation in 1973, the Mirecourt Trio has gained an international reputation as one of the world's finest chamber music ensembles. The Trio's unique style of style, conception, and unity, combined with a tremendous love and joy for the music, produces a very special kind of music-making rarely heard today. Members of this exceptional ensemble are Kenneth Goldsmith, violin, John Jensen, piano, and Terry King, cello.

The Mirecourt Trio can be heard on the following record labels: Geneve Records, CRI Records, MCA Classics (formerly ABC), Grand Prix Records, and TR Records.

The Trio holds the position of artist-in-residence at Grinnell College.

Odette deClézio

Born, raised, and educated in France, Odette deClézio came to the United States with her parents after World War I in 1920, when she was 18 years old. The family settled in St. Louis, Missouri, where Odette studied piano with French and American teachers, and was an active member in the Little Theatre performing both in French and English. Odette was a member of the Grinnell College faculty for 25 years, retiring as assistant professor emerita.

Sports et Divertissements

Commentaires by Erik Satie

Choral appétissant (Grave)

La Balancoire (Lent)

C'est mon cœur qui se balance ainsi. Il n'a pas le vertige. Comme il a de petits pieds. Voudrait-il revenir dans ma poitrine?

La Chasse (Vif)

Entendez-vous le lapin qui chante? Quelle voix! Le rossignol est dans son terrier. Le héron attire ses enfants. Le marraschino va se marier. Moi, j'abats des houx à coups de fusil.

La Comédie italienne (A la napolitaine)

Scaramouche exalte les beaux-arts de l'état militaire. On y est toutement main, défilé. On fait peur aux civils. Et les gaillantes aventurent. Et le reste! Que beau matin!

Le Reveil de la Mariee (Vi, sans trop)

Arrivez du conte! Apportez! Leviez-vous! Guitares fates avec de vieux chapeaux. Un chien danse avec sa fancée.

Colin-Maillard (Pettement)

Cherchez! Mausoleum! Celui que vous aimez est à deux pas. Commel il est pais, ses levres tremblent. Vous nez? Il tient son cœur à deux mains. Mais vous passez sans le deviner.

La Pêche (Calme)

Murmures d'eau dans un lit de rivière. Venue d'un autre endroit. Deux autres... "Qui y a-t-il?" C'est un pêcheur, un pauvre pêcheur. Merci. Chacun retourne chez soi, même le pêcheur. Murmures de l'eau dans un lit de rivière.

Le Yachting (Modéré)

Quel temps! Le vent souffle comme un phoque. Le yacht danse. Il a perdu un petit bout. La mer est démodée. Personne ne peut faire plus qu'un rocher. Personne ne peut la remonter. Je ne veux pas rester ici, de là je passerai. Ce n'est pas un endroit amusant. J'ai même autre chose. Allez me chercher une voulure.

Le Bain de mer (Mouvement)

La mer est très malade. En tout cas, elle est assez confuse. Ne venez pas assyter pas dans le fond. C'est très humide. Voici de bonnes vieilles vagues. Elles sont pleines d'eau. Vous êtes toutes malheureuses. Qui monsieur

Le Carnaval (Léger)

Les confetti descendront. Voici un masque mélancolique. Un Pierrot vivre far le malin. Aiment de souple domino. On le bouscule pour les voir. Sort-elles pieds?

Sports and Diversions

Translations by Virgil Thomson

Unappetizing Chorale

In a Swing

My heart is that which swings and swings. And never gets dizzy. What my feet it had! Will it come back to my breast?

Hunting

Do you hear the rabbit singing? What a voice! The nightingale is in her burrow. The owl is sucking her young. The wild boar plans to get married. Myself, I shoot down walnuts with a rifle.

Commedia dell'Arte

Scaramouche boasts about the charms of military. Me you got to know your way around. These ciavolas are afraid of you. And as for romantic adventures. And all that! What a life!

Awakening of the Bride

Arrival of the wedding party. Voices calling. Get up! The guests pretend to play guitar, using straw hats. A dog dances with his fancée.

Blind Man's Bluff

Water ringing at the bottom of a stream. A fish has just passed them. What's up? "It's just a fisherman, a poor fisherman." "Thanks." Can no one catch a fish? He holds both hands to his ears. You pass him by without suspecting.

Fishing

Water ringing at the bottom of a stream. A fish has just passed them. What's up? "It's just a fisherman, a poor fisherman." "Thanks." Can no one catch a fish? He holds both hands to his ears. You pass him by without suspecting.

Yachting

What weather! The wind, heaving like a seal. The yacht is dancing. It has lost a bit too. La mer est démodée. Personne ne peut faire plus qu'un rocher. Personne ne peut la remonter. Je ne veux pas rester ici, de là je passerai. Ce n'est pas un endroit amusant. J'ai même autre chose. Allez me chercher une voulure.

Sea Bathing

The sea is nice. Madame: "At least it's deep." Don't sit on the bottom. It's very damp." "Here come some very old waves. They're full of water." "Oh! Madame! You are all wet!" "Ou, Monsieur!"

Carnival

Confetti is falling all around. That one has on a melancholy mask. A tipsy Pierrot tries walking straight. Enter graciously some masked ladies. Peo- ple push to see them. "Are they pretty?"

Le Golf (Exalte)

Le colonel est venu de "Scotch Tweed" d'un vert violent. Il sera victorieux. Son "caddie" le suit portant les "bags". Les nuages sont élancées. Les "holes" sont tout combiens. Le colonel est là! Le voilà qui assure le coup: son "club" vole en éclats!

La Pleuve (Assez vif)

La pluvie est dans sa cavane. Elle s'amuse avec un crabe. Elle le poursuit. Elle l'avale de travers. Hagarde, elle se marche sur les pieds. Elle boit un verre d'eau salé pour se remettre. Cette bosson lui fait grand bien & U charge les idées

Les Courses (Un peu vif)

Le Pesage. Achat du programme. Vingt & vingt. Aux rubans. Départ. Ceux qui se débrouillent. Les Pertards (nez pointus & oreilles tombantes)

Les Quatre-coins (Joie modérée)

Les quatre sous. Le chat. Les sous agacent le chat. Le chat s'élire. Il s'élançe. Le chat est place

Le Pique-nique (Dansant)

Ils ont tous apprît le très froid. Vous avez une belle robe blanche. Tenez! un aéroplane. Mais non c'est un orage

Le Water-chute (Gracieusement)

Si vous avez le cœur solide, vous ne serez pas trop malade. Il vous semblera que vous tombez d'un échafaudage. Vous verrez comme c'est cœureau. Attention! Ne changez pas de couleur - Je me sens mal à l'aise. Chacun prouve que vous avez besoin de vous amuser.

Le Tango perpetuel (Modere & tres ennuie)

Le tango est la danse du Diable. C'est celle qui il préfère. Il la danse pour se refroidir. Sa femme, ses filles & ses domestiques se refroidissent ainsi

Le Traineau (Couréz)

Quel froid! - Mesdames, le nez dans les fourrures. Le traineau file. Le paysage a très froid & ne fait où se mettre

Le Filt (Agite)

Il se disent de jolies choses, des choses modernes. "Comment allez-vous? Ne sujete pas amaber." - Lassiez-moi! Vous avez de gros yeux. Je voudrais dans le lune. Il souffre. Il hache la tête

Le Feu d'Artifice (Rapide)

Comme il fait noir! On le feu de Bengale! Une fusée une fusée toute bleut! Tous admirent. Un vieillard devant le Bouquet!

Le Tennis (Avec ceremonie)

Yess! Le bon serveur. Comme il a de belles jambes! Il a un beau nez. Service coupe. Game!

Golf

The colonel is wearing bright green Scotch tweeds. He will be victorious. His caddy walks behind with the bags. The clouds are amazed. The holes are all a-stretchin'. Now the colonel is there! Look how he measures his shot. His club bursts into splinters

The Octopus

The Octopus sits in his cave. He is tearing a crab. And chasing it around. He swallows it the wrong way. He turns past stumbles over his own feed. He drinks a glass of salt water to settle his stomach. The drink does him good, makes him feel more dreams.

The Racles

The weighing in. Buying a program. Twenty to win and place. At the starting gate. They're off! There are always some that insist on going the wrong way. Here come the losers (noise in the air ears drooping)

Puss in the Corner

The four mice. The cat. The mice tease the cat. The cat stretches. He pounds. Pussy's got a corner

Picnic

Everybody has brought cold veg! You have on a lovely white dress. Oh my! An Airplane! Not at all if it's a storm coming up

Shooting the Chute

If you have a strong stomach you won't be sick. It will seem like falling off a scalding. You'll see what a strange feeling it is. Look out! Don't turn pale. I don't feel well. This just shows you were in need of a little amusement

The Tango (Endless)

The tango is the devil's dance, his favorite one. He uses it for cooling off. His wife, daughters, his servants all cool off that way

Sleighing

What other cold! Ladies, keep your noses in your mits. The sleigh ride. The landscape is terribly cold and can't stand still

Flirtation

They say pretty things to each other. Modern things. "How are you?" - "Don't you find me nice?" "Let me alone." "You have such big eyes." "I wish we were on the moon." He sighs. He shakes his head

Fireworks

How dark it is! Oh! Colored lights! A rocket! An all-blue rocket! Everyone admires it. An old man goes quietly mad. The final burst

Tennis

Play? Yes! He has a good serve. What handsome legs he has! And what a nose! A slapping serve! Game!

THE HARP·KEY· CRANN·NAN·TEUD

Alison Kinnaird plays the Scottish Harp.



J. Carr
May 19, 19

This record can be said to be a step forward in the Clarsach revival, in that it presents the harp as an instrument in its own right, and not merely as a medium of musical expression.

Alison Kinnaird holds the degree M.A., Celtic Studies and Archaeology at Edinburgh. Her professional work is that of engraving on crystal, of which specimens of her art can be seen at Edinburgh City Museum and Glasgow Art Gallery, and may be found in private collections.

She is equally well known – perhaps even better known to some of us – as a talented player of the clarsach, which she studied from the age of thirteen under the imminable Jean Campbell. She has several times won the Harp trophy at the National Gaelic Mod, and also won the Harp Competition at the Pan-Celtic Festival in Killarney. Those of us who heard her singing Border ballads to the accompaniment of her own clarsach at Abbotsford two summers ago will remember it with pleasure. In this record she strikes out anew to present the clarsach in a collection of purely instrumental Scottish harp music. The selection is Scottish rather than purely Highland, and so is in line with the true history of the harp in Scotland.

The instrument itself is presently veiled; there are items for the clarsach alone; for three clarsachs; for flute and harp; concertina, and clarsach; for clarsach and Northumbrian pipes with open ended chanter (which may be said to be half way to the sound of the now extinct Scottish Border bagpipe!); and for fiddle alone – played for good measure by Aly Bain.

As Miss Kinnaird says in her notes, the harpers (in common with so many performers and singers in the oral tradition of the Scottish Celtic people) did not write their music down, for it was acquired a mark of their art to be able to carry their music, poetry and folktales in their memory. An extensive amount of music therefore must undoubtedly have been composed for the harp only eventually to be lost, or perhaps never committed to writing. And what a tradition it is, as was suggested by John Bowie in his Collection of *Strathspey Reels* (1788) that the fiddle fell heir to many of the harp tunes. Miss Kinnaird, in an interesting note to "Kinnaird" tells us that she has found this tradition existing in Nova Scotia at the present day.

It therefore seems legitimate to go to the Scots fiddle music as she has done to try to recover some of the lost harp tunes and restore them to their original medium. The series of tunes known as *ports* (the Gaelic word for tunes) enshrined in various collections of fiddle and vocal music, were, as we know, originally harp tunes, and apparently as species of "signature tunes" or musical emblems dedicated to various families of their Scottish nobility by one or other of the two harpers bearing the same name of Rory Dall (Blair Ross).

By mid eighteenth century the clarsach had disappeared altogether from popular use in Scotland. It was revived in 1881 at the hands of Lord Archibald Campbell. Once revived, there was no going back, and the clarsach has increased in popularity year by year ever since.

Francis Collinson
Innerleithen
1978

THE HARP KEY – CRANN NAN TEUD

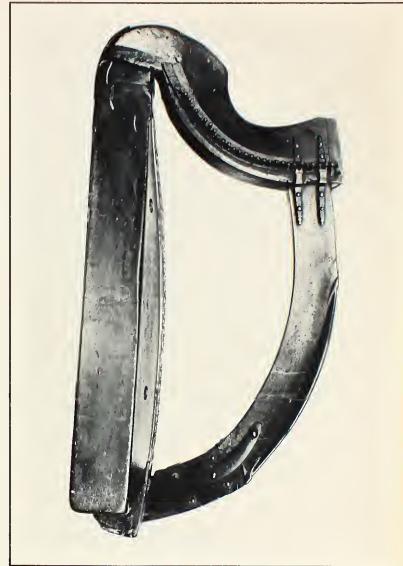
Alison Kinnaird

SIDE A

1. *Rory Dall's Port* 4'11"
2. *Princess Augusta* 1'48"
*with Cathal McConnell – Whistle & Dave Richardson –
Mandolin*
3. *The Royal Lament (Caoineadh Rioghail)* 2'54"
4. *Glenlivet/Castle Drummond* 2'20"
5. *Balquhidder* 2'04"
6. *Flush an Oidheach/Human Dubh* 1'55"
with Wendy Stewart & Patsy Seddon – Clarsach
7. *Port Atholl* 3'42"
8. *Killiecrankie* 3'05"
*with Cathal McConnell – Whistle/Flute & Robin Morton –
Concertina*

SIDE B

1. *The Lament for the Harp Key (Cumha Crann nan Teud)*
6'11" – *with Jimmy Anderson – Smallpipes*
2. *The Kid on the Mountain* 2'37"
with Wendy Stewart & Patsy Seddon – Clarsach
3. *Contempt for Fiddlers (Fuath nam Fidhleirean)* 1'57"
4. *Chapel Keithack* 2'48"
with Aly Bain – Fiddle
5. *Grantown-on-Spey* 2'39"
6. *Port Patrick* 2'59"



LAMONT HARP (see note inside)

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Temple
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HELEN
KISTLER

THE LADY OF SHALOTT

BY ALFRED LORD TENNYSON



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THE LADY OF SHALOTT

BY ALFRED, LORD TENNYSON

NOTE: The following narration is an abridgement of the original poem.
 The same abridgement is used by the narrator in the recording.

The first few frames in the filmstrip are not numbered. They include information to the user, titles, and credit frames. The narration begins with numbered frame 1.

Reading Script for the Filmstrip

- | FRAME NUMBER | NARRATION |
|--------------|--|
| 1. | On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And thry the field the road runs by
To many-towered Camelot; |
| 2. | And up and down the people go,
Gazing where the lilies blow
Round an island there below,
The island of Shalott. |
| 3. | Willows whiten, apples quiver,
Little breezes duck and shiver
Thro' the wave that runs for ever
By the island in the river,
Dappled green and gold and pied:
Four gray wrens and four gray lowers,
Overlook a space of flowers,
And the silent Isle embowers
The Lady of Shalott. |
| 4. | By the margin, willow-will'd,
Slide the heavy barge train'd
By slow horses; and unhaid
The shallop fitted silken-sail'd
Skimming down to Camelot:
But who hath seen her wave her hand?
Or at the casement seen her stand?
Or is she known in all the land,
The Lady of Shalott? |
| 5. | Only reapers, reaping early
In among the bearded barley,
Hear her long that echoes sharply
From the river winding clearly,
Down to tower Camelot; |
| 6. | And by the moon the reaper weary,
Plunging sheaves in uplands airy,
Listening, whispers 'Tis the fair
Lady of Shalott.' |
| 7. | There she weaves by night and day
A magic web with colours gay.
She has heard a whisper say,
A curse is on her if she stay
To look down to Camelot. |
| 8. | She knows not what the curse may be,
And so she weaveth steadily,
And little other care hath she,
The Lady of Shalott. |
| 9. | And moving thro' a mirror clear
That hangs before her all the year,
Shadows of the world appear.
There she sees the highway near
Winding down to Camelot:
There she sees the towers high,
And there the early village-churc's,
And the red cloaks of market girls
Pass onward from Shalott. |
| 10. | Sometimes a troop of damels glad,
An abbot on an ambling pad,
Sometimes a curly shepherd lad,
Or long-hair'd page in crimson clad,
Goes by to tower Camelot;
And sometimes thro' the mirror blue
The knights come riding two and two;
She hath no loy knight and true,
The Lady of Shalott. |
| 11. | But in her web she still delights
To weave the mirror's magic sights,
For often in the night she sighs
A funeral, with lampes and lights
And music, went to Camelot; |
| 12. | Or when the moon was overhead,
Came two young lovers lately wed;
'I am half sick of shadows,' said
The Lady of Shalott. |
| 13. | A bow-shot from her bower-eaves,
He rode between the barley-sheaves,
He rode between the barley-sheaves,
To a lady in his shield, |
| 14. | The sun came dazzling thro' the leaves
And flamed upon the brazen greaves
Of bold Sir Lancelot. |
| 15. | In a red-cross knight for ever kneel'd
To a lady in his shield,
That sparkled on the yellow field,
Beside remote Shalott. |
| 16. | The gemmy bridie glitter'd free,
Like to some branch of stags we see
Hung in the golden Galaxy.
The bridge bells rang merrily
As he rode down to Camelot: |
| 17. | All in the blue unclouded weather
Thick-jewell'd shone the saddle-leather,
The helmet and the helmet-feather
Burn'd like one burning flame together,
As he rode down to Camelot.
As often thro' the purple night,
Before the west-clusters bright,
Some bold knight did bring the light,
Moves over still Shalott. |
| 18. | His broad clear brow in sunlight glowed;
On burnish'd hoofs his war-horse trode;
From underneath his helmet flow'd
His coal-black blurs as on his robe,
As he rode down to Camelot.
From the bank and from the river
He rode dim through the crystal mirror,
'Tirra lira,' by the river
Sang Sir Lancelot. |
| 19. | She left the web, she left the loom,
She made three passes thro' the room,
She saw the water-lily bloom,
She saw the helmet and the plume,
She look'd down to Camelot. |
| 20. | Out flew the web and floated wide;
The mirror crack'd f'm side to side; |
| 21. | 'The curse is come upon me,' cried
The Lady of Shalott. |
| 22. | In the stormy east-wind straining,
The pale yellow woods were waning,
The broad stream in his banks complaining,
Heavily the low sky raining
Over tower Camelot. |
| 23. | Down she came and found a boat
Beneath a willow far down by the shore
And round about the prow she wrote
The Lady of Shalott. |
| 24. | And down the river's dim expanse
Like some bold seer in a trance
Seeing all his mishance—
With a glassy countenance
Did she look to Camelot. |
| 25. | Lying, robed in snow-white
That loosely flew to left and right—
The leaves upon her falling light—
Thro' the noses of the night
She floated down to Camelot:
And as the hawthorn-wound walong
The willow hills did glistens among,
They heard her singing as she sang,
The Lady of Shalott. |
| 26. | Heard a card, mournful, holy,
Chanted loudly, chanteth lowly,
Till her blood was frozen slowly,
And her eyes were darken'd wholly,
Turn'd to tower Camelot.
For as she reach'd d' upon the tide
The first house by the water-side,
Singing as her song she died,
The Lady of Shalott. |
| 27. | Under tower and bower,
By garden-wall and gallery,
A gleaming shape she floated by,
Dead-gate between the houses high,
Silent into Camelot. |
| 28. | Out upon the burgh they came,
Knight and burgher, lord and dame,
And round the prouw they read her name,
The Lady of Shalott. |
| 29. | Who is this? and what is here?
And in the lighted palace near
Died the sound of royal cheer;
And they cross'd themselves for fear,
All the ladies at Camelot. |
| 30. | But Lancelot mused a little space;
He said, 'She has a lovely face;
God in his mercy lend her grace,
The Lady of Shalott.' |

THE PIED PIPER OF HAMELIN

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Browning, Robert
The Pied Piper

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The Prisoner of Chillon
The Eve of St. Agnes



THE PIED PIPER OF HAMELIN

BY ROBERT BROWNING

NOTE: The following narration is an abridgement of the original poem. The same abridgement is used by the narrator in the recording.

The first few frames in the filmstrip are not numbered. They include information to the user, numbered, and credit frames. The narration begins with numbered frame 1.

Reading Script for the Filmstrip

FRAME NUMBER NARRATION

1. Hamelin Town's in Brunswick,
By the River Weser, in Germany.
The river Weser, deep and wide,
Washes its wall on the southern side;
A plateau rises on the northern side;
But when begins my ditty,
Almost a hundred years ago,
To see the Townsfolk start to go,
From vermine, was a pity.
2. Rats!
3. They bought the dogs and killed the cats,
And bit the babies in the cradles.
4. And ate the cheeses out of the oats,
And licked the soup from the cooks' own ladles.
5. Made nests inside men's SUNNY hats,
And even spooned the women's chats.
6. By drowning their speaking
With shrieking and squaking
In fifty thousand voices flat.
7. At last the people in a body
To the Town Hall came flocking:
"To clear!" cried they, "our 'nay'r's a noddie;
And as he's here, he's here to stay;
To think we buy gowns lined with emme
For dots that can't or don't remember
What's fit to fit us of our vermin?"
8. Rouse up, sirs! Give your brains a crack!
To fit us gowns lined with emme,
Or sure as fate, we'll see you packing!"
At this the Mayor and Corporation
Quaked with fear, and made no alteration.
9. An hour they sat in council,
At length the mayor broke silence;
"For a guinea I'd my ermine gown sell,
With all the buttons and the lining,
It's easy to bid one rock one's brain;
I'm sure my poor old coat's too mean,
I've scarcely got so all in vain,
Oh for a trap, a trap, a trap!"
10. Just as he said this what should hap?
At the chamber door but a gentle tap?
"Enter!" said the Mayor, "what's that?"
"Anything like the sound of a rat
I daresay he's here to fit-a-part."
"Coward!" — the Mayor, looking bigger;

11. And in did come the stranger figure!
His longer coat hung from head to head
Was half of yellow and half of red,
And had a black belt round his waist;
With sharp blue eyes, each like a pin,
And light blue skin, yet swarthy skin,
He had a face like a black bull's head;
But lips where smiles went out and in;
12. There was no guessing his birth and kin;
And nobody could enough admire
The way he walked, and the way he spun,
Quoth he, "It's as my great granddize,
Starting up at the Tryst of Dosen's tone,
Had walk'd this way with us pastin' tombstone!"

13. He appeared to the council-table:
"And if these your honours," said he, "I'm able
By means of a secret charm, to draw
All creatures living beneath the sun,
That have but one life to live,
After me so as you never saw!
14. And I clearly see what you mean
On creatures that do people harm,
The rats, the mice, the lizards, vipers,
And people call me the Pied Piper."

15. "In Taryt I freed the Chanc
Last June, from his huge swarms of gnats;
I staved his tankards, added to
Of a monstrous brood of vampire-bats;
16. And as for what your brain bewilders,
If I can rid your town of rats
With a single blow, what's that?"
"One? Fifty thousand?" — was the exclamation
Of the astounded Mayor and Corporation.
17. Into the street the Piper stepped,
Following his pipe; as he did so,
As if he knew what made step!
In quiet tune he sang:

18. To blow his pipe he hissed,
And gat a rat; then, as he twiddled,
Like a candle-flame where scatt'd is sprinkled;
After him a rat, after him another,
You heard as if an army mustered,
19. Great rats, small rats, lean rats, brawny rats
Brown, black, grey, rats, tawny rats
20. Brown fathers, black mothers, grey uncles,
Fathers old, mothers young, fathers
21. Fathers old, mothers, gay young fishers
22. Fathers, mothers, ouches, couishes,
23. Cooking tails and grizzling whiskers,
Families by tens and dozens,
24. Brothers, sisters, husbands, wives
Followed the Piper, as he piped along,
From street to street he piped advancing,
And step by step they followed him.
25. Until they came to the river Weser,
Wherein all plunged and perished!

26. —Save one who staid, Julius Caesar,
To whom the Piper said: "To Rot land home his commentary;
When you're dead, you'll be a better man;
I heard a sound of scraping traps;
And putting apples wronces down,
Lies in the water, to drown them."
27. And I moving away of pickle-tub-boards;
And a moving ayre of conserve-cupboards,
And a drawing the docks of train-oil flasks,
And a drawing the docks of butter-chests;
And it seemed as if a voice,
Cried out, "Oh rats, repeat!
28. The world is grown to see vast dryrotters!
Just as though it said 'Come, born me'
29. I found the Weser rolling in a mo-

27. You would have heard the Hamelin people
Banging the bats till they acted the mope.
"Go," cried the Mayor, "and get long poles,
Poke out the nests and block up the holes!
Then bring the dogs and the cats,
And leave in our town not even a trace
Of them!" — when suddenly
28. Of the Piper perked in the market-place
With a "Fit" if you please, my thousand guiders?"
With a "Ho!" the dogs barked, and the hounds barked;
So did the Corporation too.

29. "Beside," quoth the Mayor with a knowing wink,
"Our business was done at the River's brink;
And the townsmen were safe, and the dogs were safe,
And what's dead can't come to life, I think.
Besides, our leases have made us thrifly;
A thousand guineas! Come, take thy!"
30. Once more he stepped into the street
Following his pipe; as he did so,
Laid his long pipe of smooth straight cane;
And gat a rat; then, as he twiddled,
With notes as tempests canning,
Never gave the enraptured air;

31. "Now," quoth the Mayor, "as you think I'll brook
Being won to treat with a Cooch?"
Insulted by a lazy rabble,
"I'll show you what a piddab!"
You threaten us, follow! "Do your worse,
Blow your pipe till you burst!"
32. Once more he stepped into the street
Following his pipe; as he did so,
Laid his long pipe of smooth straight cane;
And gat a rat; then, as he twiddled,
Never gave the rustling air;

33. —Of merrily pipit jesting at piping-tube,
Sawdust, and the like, there goes chittering, . . .
Little hands clinging and little tongues chattering,
And like fowls in a farmyard when barley is scattering, . . .
34. Out came the children running
All the little boys and girls
With their mother and their curts
And squeaking eyes and teeth like pearls . . .

35. —Save the children running
All the little boys and girls
With their mother and their curts
And squeaking eyes and teeth like pearls . . .
36. —Tripping and skipping, ran merrily after
The wonderful music with shouting and laughter.
37. The Mayor was dumb, and the Council stood
As if they were changed into blocks of wood,
Till the children began to skip by.
To the children merrily skipping by,

38. However, he turned from South to West,
And to the westward hit the steps compressed,
Great was the joy in every breast;
The noise of the town was in the top!
39. When lo, as they passed, the children stopped,
A window portal opened wide,
As if a portal was aped and the children followed,
And the Piper stopped and the children followed.
40. Dost say, ah? No! One was lame
And could not dance the whole of the way . . .

41. For he led us, he said, to a piping land,
Joining the town and just at hand;
Where the flowers grew in green,
And flowers put forth a fairer hue,
And everything was strange and new.
42. The piping land was full of rocks here,
And stones, and stones, and stones here,
And these rocks cut our fair fellow deer,
And horses born with eagle wings;
And horses were born with eagle wings;

43. And when they saw a lost lamb
Find itself outside the hills,
Left alone against my will,
To go and play with the flowers,
And never hear of that country more!"
44. Also, alas for Hamelin!
The town lies West, North and South,
To the Piper, by word of mouth,
Wherever it was men set to find him,
Since he'd only run to the westward.

45. And when they saw a lost lamb
Find itself outside the hills,
Left alone against my will,
To go and play with the flowers,
And never hear of that country more!"
46. But when they saw a lost lamb
Find itself outside the hills,
Left alone against my will,
To go and play with the flowers,
And never hear of that country more!"

47. And so long after what happened here
On the hills of Hamelin,
Thirteen hundred and sixty-six."
48. And the better in memory to fix
The Piper's pipe, the Piper's street
— When anyone playing on pipe or street —
Was sure to hear the children skipping about.
Nor suffered they nor heaven

49. To abolish the Piper's pipe completely;
50. Whoop'd opposite the gate of the cavern
They wrote the story on a column,
That the Piper had charmed the cattle pastured
The same as in the world appaunted.
How then children were stulen away,
And lost, and never seen again;
51. So let me and you be wro'te,
Of scores out with all men — except pipe! —
And whether they pipe as free from rats as from mice,
If we're pleased them night, as we keep on our promise.

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HIGH FIDELITY

DAVE GUARD & THE **WHISKEYHILL SINGERS**



ALSO AVAILABLE IN
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Whiskeyhill Road runs out of Woodside, California, and down toward Palo Alto. Whiskeyhill itself is curving away from us, a long, low range of hills, all of horses, though civilization is marching toward it. It's first-class scenery and we drive by there every chance we get. So in hopes that some charm would rub off, we borrowed the name, and hope to return it in good condition when the time comes.

The idea came a long time ago — it had to. Everybody I asked to join said yes right away, so there must have been a lot of stored-up energy there. There are four of us: Judy Henske, originally of Chippewa Falls, Wisconsin, and lately of The West; Cyrus Farvar, formerly of Teheran, London, Honolulu, Paris, and now San Jose, California; another Sausalito dweller is David "Buck" Wheat, although born in Texas, and myself, Dave Guard, ex-Holmholm turned California in Palo Alto.

In getting the group together, I was looking for three other people who were at least as interested in music as I, and so much better than I as far as performing the material. I just had no idea what kind of music we'd play, just knew we'd play. Also the group requirements were both the ability to talk beautifully believable nonsense when it was called for, and the ability to cut a problem down to its essentials in a hurry and come out with answers that were both logical and sincere. At this point, I think I've gotten pretty close to the middle of the target.

Cyrus had moved to Hawaii and we were high school friends in Hawaii and it was many years since we had seen each other, but he had done lots of singing and dramatic work in school and I heard he had become a folksinger, and had in fact owned a coffeehouse in Honolulu for a time. A few phone calls and some outlandish promises brought him over from Hawaii, and we were soon bopping on the same ball with Judy Henske. As soon as Cyrus got here, he started praising Judy's work, so I flew to Oklahoma City, where she was then appearing. When a performer moves me I laugh — whether the performance be funny or serious. I spent the whole of her show grinning from ear to ear, and Ada (Hood) told me later that she had never seen anything like it. "She's a hoot," she said. "We always thought of it as such. It works as a sad song if sung by a dedicated-enough musical nerophiliac, but if two or more people sing it, not one of them can keep tongue firmly in cheek."

PINE WRECK ON LAT GOTOS (DEPORTEES) — Was written in 1936 by Woody Guthrie, after he heard a radio broadcast reporting an airplane crash in the Los Gatos Canyon, near Coalinga, California. The plane's twenty-eight passengers were Mexican migrant workers who had been deported, most of them children, and their only obituary was over. All died in the crash, and their only obituary was the brief news report, describing them only as "deportees." Guthrie poses some penetrating questions in a beautiful musical score, including "Many Hollerheads."

We're likely to be miles apart in viewpoint — but by the time we finally put it into our program we hope to have made up our minds about it — because that's the end of the song, for our musical background becomes larger with time. So don't be surprised if you ever see us in person to find that we've made changes in our approach since this recording was made.

We're trying to make our music basic and broad as possible, and I don't mean we're kidding ourselves into expecting that we will be equally communicative in all areas we attempt. But there is such a wealth of material from every inhabited spot on this earth, and from any time in history, that we've just got to try everything we think we can do justice to.

But we're not this furrowed-brow singularity. We would all be hoisting at the same time our lungs anyway, whether we had any noble purpose or not, so we might just as well stand next to one another and get paid for it.

Also we have one other shining credo: *"The Hard Sell."* We like our songs. No bones about it. We can't sing anything else. That's what's all the hurry and fuss is about. We rather like to believe that we're doing these songs for the very best people we know or would like to meet, all show business aside. We love our work, and we hope these songs will mean something to you.

—DAVE GUARD

side one

THE BANKS OF THE OHIO — This came from Pete Seeger one fine Cape Cod summer day, a couple of years ago. Pete says this is the little ditty that he wrote when we were always thought of it as such. It works as a sad song if sung by a dedicated-enough musical nerophiliac, but if two or more people sing it, not one of them can keep tongue firmly in cheek.

PINE WRECK ON LAT GOTOS (DEPORTEES) — Was written in 1936 by Woody Guthrie, after he heard a radio broadcast reporting an airplane crash in the Los Gatos Canyon, near Coalinga, California. The plane's twenty-eight passengers were Mexican migrant workers who had been deported, most of them children, and their only obituary was over. All died in the crash, and their only obituary was the brief news report, describing them only as "deportees." Guthrie poses some penetrating questions in a beautiful musical score, including "Many Hollerheads."

THE BONNIE SHIP, THE DIAMOND — Heard several times, and always by Ewan MacColl, fumed British balladeer. This song tells its own story better than any modern pen can. Only two footnotes: The Davis strait runs north between China and Japan, and precluded; and when you hear the word "keys," think of ships.

SHINE THE LIGHT ON ME (SALOMA) — This was all the rage when Cy and I were in high school in Honolulu in the early 50's. Hawaii is so rich in musical influences that it's hard

to pin down a modern Hawaiian song as derivative from any single ethnic group. The song enjoys a Samoan title, talis about a Japanese delicacy, has a Puerto Rican beat, has some lyrics from the Bahamas, is played on Spanish and Italian instruments employing Portuguese and German "tunings."

THE WILD RIPPLING WATER — This is more of a mood than a song, which we think makes it more of a song. If you have to ask what it's about, you'll never find out.

BRADY AND DUNCAN — Is the sad story of a partnership between a black blues singer and a straight white criminal. This arrangement terminated in a unusual way, with each man doing his duty as he saw fit. Few suspect that such things could ever happen in St. Louis, Missouri, but they do.

side two

RIDE ON RAILROAD BILL — Railroad Bill was a real person, unimmaculately, who lived like a Rubin Hood, a Jesus James in the Deep South around the 1890's (give or take a hundred years). He was a train robber, but never really won favor with the poor people, as had Hood and James. We feel for that. The railroad men, however, were the real father of the modern tune. "Hit the Road, Jack" Road Jack is not a hero either. It's kept in the trunk of your car.

SOY LIBRE — Is what the Indians of the Andean Argentine call a lachalata.

WE'RE THE WORLD'S LAST AUTHENTIC PLAYBOYS — Shades of Hugh Hefner — it's about time that our young hedons had an anthem. With Dave singing the inspired words and good old Leon Redbone on the drums, along with tough barbers spinning the screed, it's hoped that concertgoers and audiencewives alike will throng on this pair's fare.

NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT — Is a fine old Bessie Smith blues, written by Jimmy Cox. Buckwheat plays the harmonica, and George, the Spanish guitar. The lady takes the spotlight as a soloist this time. Hi-fi fans will be interested to note that the meter registers 15 db in the end there.

ISA LEI — Is the Fijian love song. It was written years ago by a medical student named Thomas, who fell in love with a native girl. The story goes that when he returned to the states intervals of their romance, and Lisa (or Isa as he called her) was required to marry someone of her own rank. With her husband and her lover long since passed away, Lisa still lives in the village of Suva, Fiji, often on long, warm nights sitting on her porch, which she claims is the far-away voices of her people and her youth — singing her song.

WHEN THE WAR BREAKS OUT IN MEXICO — Was written by Erich Schwandt and his sister, Mary Ann Moss, both originally from Paso Robles, California, especially for the Woody Hall Singers. It's based on an old immigrant ballad they had by the same title. However, the Schwandt children had to build a new life into this chug, and our hats are certainly off to them. Without a doubt it's our favorite Civil War tune. *Production Supervised by Henry Jacobs*

MSB

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DAG HAMMARSKJOLD JR. HIGH SCHOOL



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R
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883

THE ILIAD AND THE ODYSSEY

OF HOMER

TRANSLATED
AND READ BY
ENNIS REES

SPOKEN ARTS
PRESENTED BY ARTHUR LUCE KLEIN

ESFA

SPOKEN ARTS

THE ILIAD and THE ODYSSEY of HOMER

ESFA

Translated and Read by ENNIS REES

833

This is a completely new translation of the *ILIAD* and the *ODYSSEY* of Homer. Brilliantly done in natural, free-flowing verse, it is the most exciting version available for the listener today.

The successful recapture here of the flavor and meaning of the *ILIAD* and the *ODYSSEY* will enable the listener to understand fully why these epic stories have been one of the most treasured legacies of ancient Greece.

CONTENTS OF THE RECORD

SIDE ONE:

THE ILIAD (Selections)

SIDE TWO:

THE ODYSSEY (Selections)

Recorded at the University of South Carolina, WUSC
Engineer: Howard M. Bloom



Ennis Rees is Associate Professor of English at the University of South Carolina. He was born in Newport News, Virginia, in 1925 and holds degrees from The College of William and Mary and from Harvard, including his Ph.D. from the latter institution. He has been on the teaching faculties of Duke and Princeton and joined the University of South Carolina faculty in 1954. He is the author of *The Tragedies of George Chapman: Renaissance Ethics in Action* and of *Chapman's Blind Beggar and the Marlowe Hero*.

Presented by ARTHUR LUCE KLEIN

Why are the poems of Homer so universal in significance and perennial in appeal? First, he tells a good story and tells it well. What Sidney says of the poet is true of him: "with a tale forthsooth he can charm you with a tale which holdeth children from play, and old men from the company of their compeers." But however literally Homer may, or may not, have told his tales, he was naturally conscious of their symbolic import. And for us, Homer, like other poets, deals in metaphor, in what Robert Frost calls "the pleasure of ulteriority," or "saying one thing in terms of another." His fables were not essentially and obviously metaphorical—say, for example, that a journey—one is at liberty to doubt if they would have lasted well or long—was to a various audience. In both poems we see heroes go from a state of alienation to one of reconciliation, thus symbolizing dramatically and beautifully, the deepest and most enduring concerns of people everywhere. Then too, the poet's sense of humor is both evident in his fabliaux and in his epics; he is aware of the action and that more mature readers have both aesthetic, ethical, and religious satisfaction in the poetic myths of Homer. After all, the myth of death and rebirth, the journey from sin to redemption—in short, the return, is surely one of the most central and universal images in the human soul.

ENNIS REES

From the Introduction to THE ODYSSEY OF HOMER
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AMONG THE AUTHORS AND ARTISTS WHO APPEAR ON SPOKEN ARTS RECORDINGS:

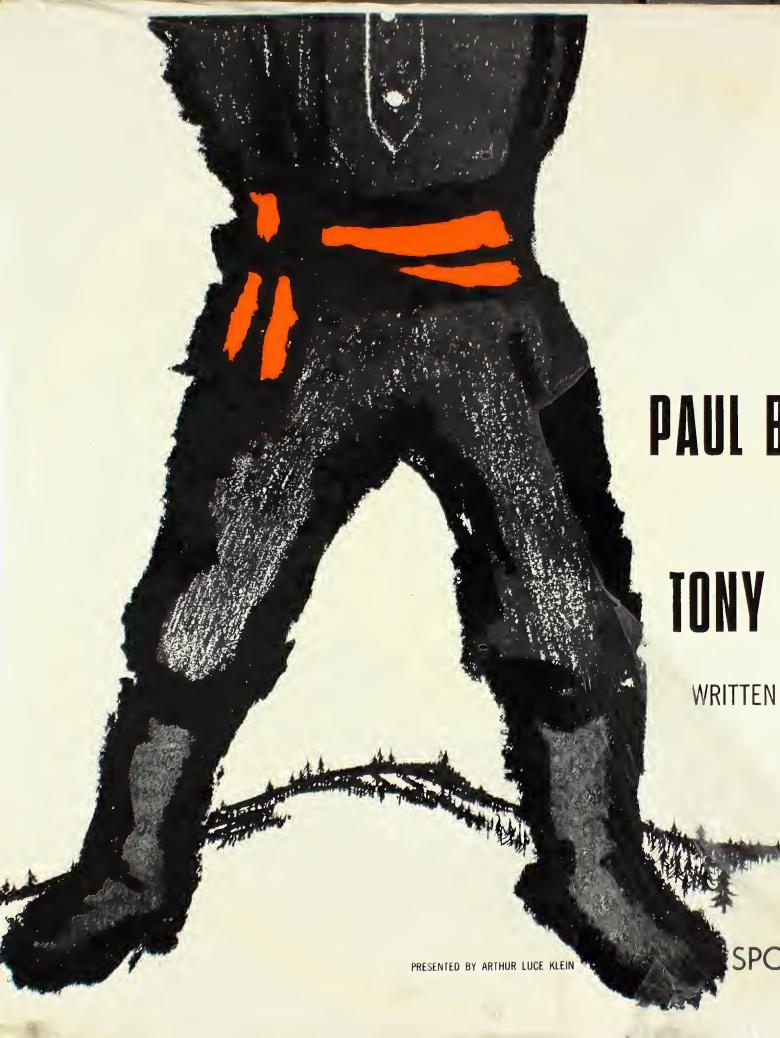
Edward Albee
John Anouilh
W. H. Auden
Prof. Jacques Barzun
Dr. Frank Baxter
Samuel Beckett
Brecht/Brecht
Hilaire Belloc
John Betjeman
Marc Blitzstein
Erskine Caldwell
Lewis Carroll
G. K. Chesterton
John Cheever
Jean Cocteau
Samuel T. Coleridge
Padraic Colum
Charles Dickens
Emily Dickinson
J. Frank Dobie
John Dos Passos
Lawrence Durrell
Abba Eban
T. S. Eliot
RALph Waldo Emerson

Gustave Flaubert
Oliver Goldsmith
Thomas Gray
Moss Hart
Oliver Wendell Holmes
Gerard Manley Hopkins
Victor Hugo
Eugene Ionesco
Howard Masland Jones
James Joyce
John Keats
Rudyard Kipling
William L. Laurence
Edwin Arlington
Abraham Lincoln
Henry Wadsworth Longfellow
Kenneth S. Lynn
Lenore Marshall
John Masefield
Arthur Miller
Molière
Ann Marry
Dorothy Parker
Edgar Allan Poe
J. B. Priestley

Percy B. Shelley
Sarah Bernhardt
Walter Slezak
James Stephens
J. M. Synge
Dr. Edward Teller
Alfred Lord Tennyson
Dylan Thomas
Frances Thompson
Virginia
Valéry
John Van Druten
Walt Whitman
Oscar Wilde
William Butler Yeats
Emile Zola
Jill Balcon
Jean-Louis Barrault
Richard Burton
Morris Carnovsky
Orson Welles
Winston Churchill
Robert Donat
Ruth Draper
Hilma Edwards

Paul Green
Hugh Griffith
Brenda Lewis
C. Day Lewis
Randy McDowell
Sinclair McKenna
Michael McLiammir
Muriel Spark
Brian O'Doherty
S. J. Perelman
Gerard Philippe
Anthony Quayle
Sir Michael Redgrave
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954

398.22

THE
SONG
OF
PAUL BUNYAN
AND
TONY BEAVER

Rec
1

WRITTEN AND READ BY
ENNIS REES

Record
398.22

PRESNTED BY ARTHUR LUCE KLEIN

SPOKEN ARTS

SPOKEN ARTS



WRITTEN AND READ BY ENNIS REES

THE SONG of PAUL BUNYAN and TONY BEAVER*

PRESENTED BY ARTHUR LUCE KLEIN

The *Song of Paul Bunyan and Tony Beaver* is an attempt to make a poem out of comic American epic from the prose source materials of the Paul Bunyan legend. I have chosen a number of the best tall tales concerning Paul Bunyan, and others concerning his southern counterpart, Tony Beaver, and given them an integrated structure in which Paul and Tony meet and discover what they have in common. The verse line has four major stresses and is unrhymed.

The legend of Paul Bunyan is one of the most entertaining and meaningful of the hero stories that have come into being since the Indians. Known throughout the Americas, Paul and Tony represent the union of energy and resourcefulness, and always in comic terms. They find it necessary to resolve conflicts created by negative characters such as Hels Nelson, Jonah Wiles, and Moses Muttens, but sooner or later all is celebrated in terms of laughter, music, and dancing.

These heroes come out of a background of early American tall-tale humor, and the abounding high spirits and creativity of Paul and his friends say a good deal about the nature of the American character as it has emerged from primeval forest and frontier earth to modern factory and city. In this version Paul moves from a humorous but highly inventive start in the logging business, through the energetic expansion and perfection of such, to a fairly ecstatic vision of joy and brotherly love.

ENNIS REES

CONTENTS OF THE RECORD:

SIDE ONE:

- Band 1: Little Paul (2'22")
- Band 2: The Winter of the Blue Ox (4'54")
- Band 3: Babe the Blue Ox (2'04")
- Band 4: Paul's Men (6'22")
- Band 5: Dinners on the Big Onion (2'46")
- Band 6: Making Geography (2'35")
- Band 7: The Spring of the Rain That Came Up from China (3'04")

SIDE TWO:

- Band 1: Tony Beaver and Little Buddy (2'26")
- Band 2: The Womanderin Dandrop (5'03")
- Band 3: The World's Most (7'50")
- Band 4: The Contest (1'53")
- Band 5: The World's Funny-Bone (3'55")
- Band 6: Something Solemn (5'00")

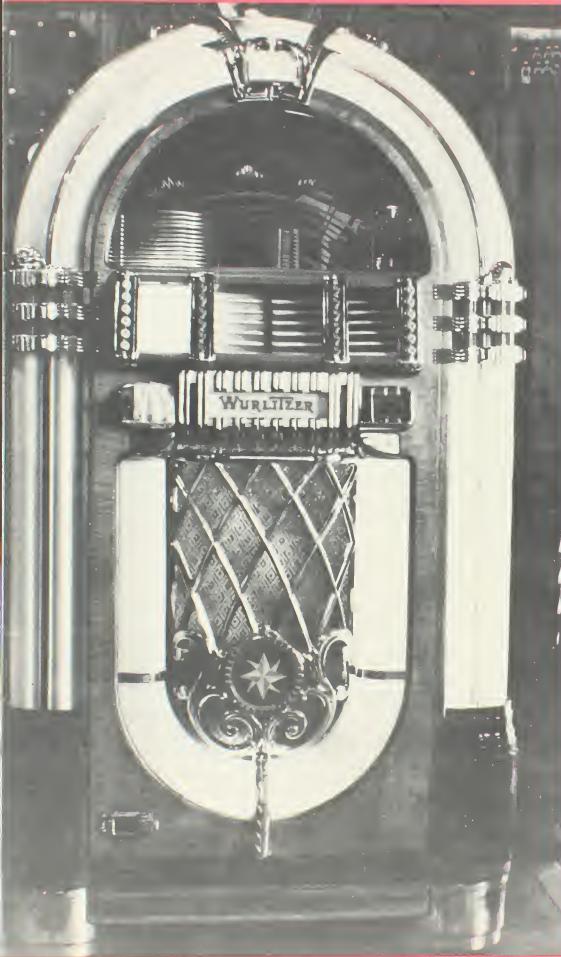


Ennis Rees

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Could This Be Magic
Sixteen Candles
My Vow To You
I'm On The Outside Looking In
Plus Others

THE SAINTS: BEGINNING TO LOVE YOU

THE SAINTS

SIDE ONE

- TONIGHT COULD BE THE NIGHT
[Virgil Johnson] *Combine Music BMI*
- COULD THIS BE MAGIC
[Blandon Johnson] *Sea Lark Ent. BMI*
- SOFT SHADOWS
[Patricia Davis Malone/Chebam] *Arc & Keef Music BMI*
- SO TOUGH
[G. Mears] *Lion Pub. Corp. BMI*
- BEGINNING TO LOVE YOU
[Foy Totaro]
- I'M SO YOUNG
[P. Tys] *Vance Music BMI*
- TRAVELING STRANGER
[A. Gourdin E. Wright] *Frost Music BMI*

SIDE TWO

- ZING WENT THE STRINGS OF MY HEART
[J.F. Hanley] *Harms Music ASCAP*
- SIXTEEN CANDLES
[L. Dixon A. Khan] *Coronation Music BMI*
- CRAZY FOR YOU
[Sheppard Miller] *Nom Music BMI*
- WHY DO FOOLS FALL IN LOVE
[F. Lymon] *Parice Music BMI*
- I'M ON THE OUTSIDE LOOKING IN
[Randazzo Weinsteins] *South Mountain Music BMI*
- MY VOW TO YOU
[Students] *Venice Music BMI*
- TEARS ON MY PILLOW
[Bradford Lewis] *Vanderbilt & Bonnie ASCAP*

2:48

2:51

2:19

2:15

4:20

3:05

2:10

Produced by Mike DeFlorio

THE SAINTS CONSIST OF:

Lola Foy	.....	1st Tenor, Lead Vocal
Tom Foy	.....	1st Tenor, Lead Vocal
Joe Orlando	.....	2nd Tenor
Andy Kachianos	.....	Bassoon
Kenny Galeano	.....	Bass

Recorded at St. Thomas Studios, Selden, New York.
 Engineered and arranged by Tom "The Wizard" Foy.
 Photography: Fred Pope
 Layout: Bobby Emmons

SESSION MUSICIANS

Ron Casella	.....	Lead & Rhythm Guitar
Lou Sommella	.....	Bass Guitar
Fred Iozzino	.....	Drums & Percussion
Tom Foy	.....	Keyboard, Guitar, & Drums
Kenny Galeano	.....	Keyboard
Joe Piscotta	.....	Guitar
Gene Saccia	.....	Keyboard
Walter Koenig	.....	Bass Guitar & Drums
Ronnie Cammeyer	Sax
Jerry Harshaw	Sax

MANY THANKS TO:

DON K. REED, WCBS FM NEW YORK
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 THE UNITED IN GROUP HARMONY ASSOCIATION
 LARRY TOTARO, FORMER MEMBER OF THE GROUP AND CO WRITER
 OF "BEGINNING TO LOVE YOU"
 TO OUR FAMILIES, FRIENDS, FANS, FOR THEIR CONSTANT SUPPORT.
 TO MELISSA, FOR HER MANY SLEEPLESS NIGHTS.
 TO OUR GOOD FRIEND AND PRODUCER MIKE DE FLORIO. "IF IT WERE NOT FOR YOU, THIS ALBUM WOULD NOT BE WE.
 THANK YOU FOR BELIEVING IN US, AND BEING THERE."

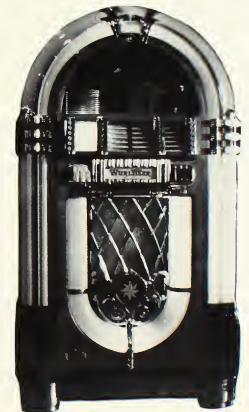
THIS ALBUM IS DEDICATED TO: THE LATE, GREAT, FRANKIE LYMON & HIS TEENAGERS, LITTLE ANTHONY GOURLINE & HIS IMPERIALS, AND THE STUDENTS.

This group of talented vocalists and musicians formed back in the early months of 1983. They have been performing actively throughout the New York area since their inception. They are widely accepted by audiences wherever they appear.

This, their first album, presents their specialty, 1950's Doo-Wops. All of the tunes were arranged so as to duplicate the original sounds, so popular then, and again today. The title cut, "Beginning to Love You", a contemporary ballad, was written by Lola & Tom Foy and Larry Totaro. It is presented acapella, in keeping with the theme of the album. This tune, one of the many originals in their repertoire was included to show you, the listener, the exceptional talent in this group.

As you listen to the material on this recording, sit back, close your eyes and drift back to that wonderful era known as the FABULOUS FIFTIES.

Mike De Florio



SHAKESPEARE
TWELFTH NIGHT
THE FOLIO THEATRE
PLAYERS PRODUCTION

Directed by Christopher Casson
and William Styles

RD
822.3
S

Shakespeare, William
Twelfth night

887

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167



presented by Arthur Luce Klein

SPOKEN ART



SPOKEN ARTS

EITHNE DUNNE and EVE WATKINSON in THE FOLIO THEATRE

PLAYERS PRODUCTION OF

TWELFTH NIGHT by William Shakespeare

DIRECTED BY CHRISTOPHER CASSON AND WILLIAM STYLES

The first mention of *Twelfth Night* is found in the diary of one John Manningham who wrote in 1604:

"At our feast we had a play called 'Twelfth Night, or What you Will,' much like the Comedy of Errors, or Merchant in Plauns, but most like and near to that in Italian called Inganno. A good practice in it to make the steward believe his Lady widow was in love with him, by counterfeiting a letter as from his Lady in general terms, telling him what she liked best in him, and prescribing his gesture in smiling, so that he might be induced to practise making him believe they took him to be mad."

The plot was probably taken from a story by Barnabe Riche titled *Apollonius and Silla* (1581) from his *Farewell to the Military Profession*, a stock situation which Shakespeare closely followed.

Shakespeare's *Twelfth Night* tells of Sebastian and Viola, twins, who are separated by shipwreck, each believing the other lost. Viola finds herself on the coast of Illyria, disguised herself as a boy and becomes a servant to the Duke. The Duke is delighted with his new page and sends Viola to court for him to Olivia which she accomplishes with such grace that Olivia falls in love with the supposed boy instead of the Duke.

MEMBERS OF THE CAST

EITHNE DUNNE is one of the most brilliant actresses of the Irish theatre. She has played leading roles with the Abbot Theatre, and the Dublin Gate Theatre under the direction of Micheal MacLiammoir and Hilton Edwards. She toured the Continent playing Emilia in *Othello* and the lead in Shaw's *Condita*. In America she starred with Burgess Meredith in *Spartacus* and with Alan Alda in *The Man Who Came to Dinner*. **EVE WATKINSON** was for several seasons leading lady with the late Lord Longford's Productions at the Dublin Gate Theatre. She has won all of Europe's great success playing the role of Anne Boleyn in *The Six Wives of Henry VIII*, *Manon Lescaut* with Arthur Luce Klein and his American Players in Paris, Copenhagen, Stockholm and Helsinki. She has played with such companies as the Bristol Old Vic, and most recently starred in Congreve's *The Way of the World* and Ibsen's *Ghosts* and *The Lady from the Sea* at the Old Vic. Miss Watkinson's reputation was well deserved as a young player. She has given on radio and television, and as a story-teller she is known far and wide throughout Europe. She has recorded the Grimms and Hans Christian Andersen fairy tales for *Spoken Arts*.

CHRISTOPHER CASSON, the son of Dame Sybil Thorndike and Sir Lewis Casson appeared in *Julius Caesar* at the Old Vic at the age of 3 years, and has been acting ever since. He toured the United States with Sir Philip Ben Greet's Shakespearean Company and had many years of success on the Old Vic. He is one of the foremost actors in the classical repertory in Dublin and London. Mr. Casson has directed 14 of the *Spoken Arts* Shakespeare series, and the children's recordings he has made of the fairy tales by Hans Christian Andersen and the Brothers Grimm are now in use in thousands of elementary schools throughout America. His two albums of *Nursery Rhymes* are classics and he sings to his own accompaniment on the Irish harp!

Olivia sends messages to Viola which hold no interest for her. In turn falls in love with the Duke which fact she is unable to disclose.

Meanwhile members of Olivia's household plan a practical joke against her concealed steward, Malvolio, by sending him an anonymous love-letter which they make him believe comes from Olivia herself. He follows the instructions in the letter with gusto.

In the meantime, Olivia develops feelings of love for Viola; the cause being much anguish. Sir Andrew Aguecheek, a silly suitor of Olivia's challenges Viola to a duel who is able to avoid the conflict.

But Viola's brother, Sebastian, comes to Illyria. He resembles his sister so closely that Sir Andrew mistakes him for Viola. Sir Andrew and Olivia meet; Sebastian and thinking he is Viola speaks of his dead twin brother. Sebastian returns her love and they are secretly married by a priest.

Olivia then comes upon Viola in company with the Duke and calls him "husband." The page vehemently denies this but her brother arrives and the two are reunited. Olivia discovers she has married the brother while the Duke finds out he has fallen in love with his page when Viola changes her masculine attire.

Malvolio is released from his confinement and the play ends

WILLIAM STYLES was born in Christchurch, New Zealand in 1932. In 1953 he was awarded a Government Scholarship to study drama at the Royal Academy of Dramatic Art in London. He came to Ireland in 1957 and has since been engaged in presentations by the Dublin Gate and Gaiety Theatres, and is among the best known radio and recording directors on the Continent.

DETROIT TUOHY was one of the leading actors in Lord Longford's Gate Company. He has played featured roles in plays of Sheridan, Chekhov and Shaw. He recently performed the role of Captain Cat in Dylan Thomas' *Under Milk Wood*.

BARBARA McCAGUEY starred with Lord Longford's Gate Theatre company in Moléire's *Tartuffe* and Oscar Wilde's *An Ideal Husband*. She made a name for herself in Paris and London in James Joyce's *The Voice of Silence*. Miss McCaughey has a charming singing voice and has appeared in both opera and musical comedy. She is also one of Dublin's most sought after teachers of speech and drama.

DENIS BRENNAN has played leading roles with the Dublin Gate Company and Michael MacLiammoir and Hilton Edwards production of *Hamlet* at Elsinore in Denmark. He starred in the Paris Festival production of *Candide*. In 1956 playing the role of Morell. He has toured the Continent in many Shakespeare plays and is a well known television performer.

MICHAEL MAGEE began his career as a child actor on the West End in London playing in *Timon of Athens*. Since he has appeared in scores of plays and has acted with the Ulster Group Theatre and Robert Atkins' *Cinematique*, Regent's Park Company. He toured the Continent in *Othello* with the Dublin Gate Theatre, and has appeared in such films as *Moulin Rouge* and *Of Human Bondage* with Kim Novak.

PRESENTED BY ARTHUR LUCE KLEIN

with, a song that has, as E. Martin Browne once wrote, "the magic sadness of the mystery that is life, a thing too wonderful to end, of which the English climate is by a glorious perversity

When that I was and a little tiny boy,

With thy ho, the wind and the rain;

A foolish thing was but a toy,

For the rain it rainedeth every day.

To meet the requirements of a fifty-minute recording omission is inevitable. Even so, a choice remains between preserving selected scenes intact, leaving no time to cover the whole play, or, abbreviating the scenes to permit as many as possible to be performed.

Believing it to be more generally acceptable the latter choice has been made so, in these recordings, the plots of the plays are entire. The object of these adaptations is to introduce the heart of the plays to those who may have never come into contact with them.

JOHN FRANKLYN played a variety of roles with the Old Vic during the 1935-36 season. He has directed and acted in plays for the Old Vic and has appeared in its main theatres. He recently formed the Dublin Theater Workshop which is producing a series of classical plays.

PATRICK MACLARION toured the continent with the Dublin Gate Theatre productions playing in *Saint Joan* and *Orfeo*. His most famous role was Dorian Gray in Oscar Wilde's *The Picture of Dorian Gray*. He has appeared in a wide variety of classical roles at both the Gaiety and Olympia Theatres in Dublin.

CAST

<i>Narrator:</i>	Christopher Casson
<i>Orsino, Duke of Illyria:</i>	Denis Brennan
<i>Sebastian, brother to Viola:</i>	Patrick MacLarion
<i>Antonio, a sea captain, friend to Sebastian:</i>	Michael Moriarty
<i>A sea captain, friend to Viola:</i>	Dermot Tuohy
<i>Valentine, a gentleman attending on Curio:</i>	Michael Mara
<i>the Duke:</i>	William Styles
<i>Sir Toby Belch, uncle to Olivia:</i>	Dermot Tuohy
<i>Sir Andrew Aguecheek:</i>	William Styles
<i>Malvolio, steward to Olivia:</i>	John Franklyn
<i>Feste, a clown, servant to Olivia:</i>	Christopher Casson
<i>Olivia:</i>	Eithne Dunne
<i>Viola:</i>	Eve Watkinson
<i>Maria, Olivia's gentlewoman:</i>	Barbara McCaughey

Recorded at Stapleton Studios, Dublin

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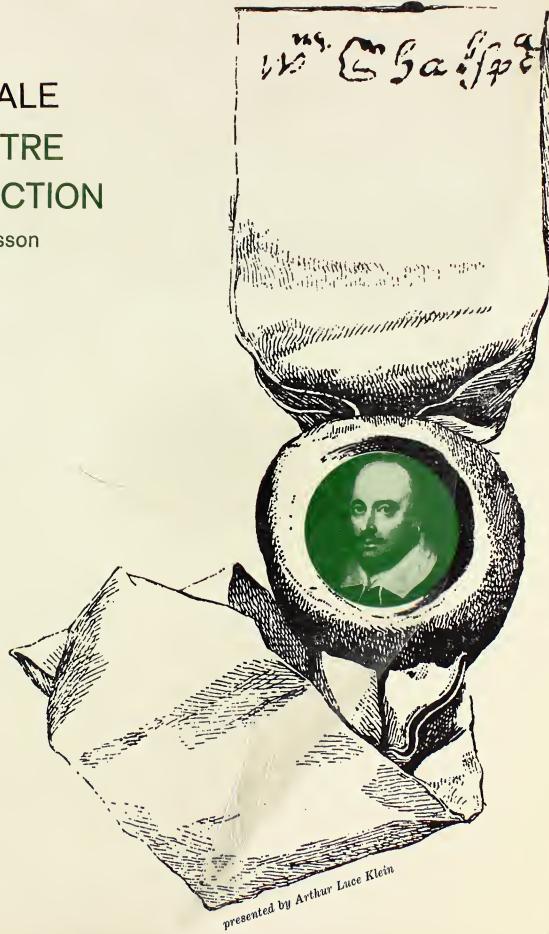
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SHAKESPEARE
THE WINTER'S TALE
THE FOLIO THEATRE
PLAYERS PRODUCTION

Directed by Christopher Casson
and William Styles



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168

822.3

SPOKEN ARTS

SPOKEN ARTS

THE FOLIO THEATRE PLAYERS PRODUCTION OF
THE WINTER'S TALE by William Shakespeare

DIRECTED BY CHRISTOPHER CASSON AND WILLIAM STYLES

PRESENTED BY ARTHUR LUCE KLEIN

The Winter's Tale was one of Shakespeare's last plays and was written in 1611. The source of the plot is Robert Greene's *Pandosto: The Triumph of Time* (1588), a familiar story. But Shakespeare transformed the pedestrian characters of Greene's plot into intensely living people and added such other characters as Antigonus, Pauline and Autolycus among others of his own invention.

The play starts when Leontes, King of Sicilia becomes violently suspicious of his wife, Hermione, and his boyhood friend, Polixenes, King of Bohemia. Leontes sends his infant daughter away to be exposed to the elements, he imprisons Hermione for committing adultery with Polixenes; forcing him to flee for his life. The play ends sixteen years later, when Leontes' daughter, Perdita meets and marries Florizel, Polixenes' son, and Hermione who has been hidden all these years, is restored to Leontes.

But *The Winter's Tale* is far more than the story of the jealous obsession of Leontes, the division between Leontes and his wife, and the misunderstanding between Polixenes and Florizel, sixteen years later when *Tinie, the Chorus* says:

".....impute it not a crime
To me, or my swift passage, that I slide
O'er sixteen years, and leave the growth unripe
Of that wide gap, since it is in my power
To overturn Law, and in one self-born hour
To plant, and o'erwhelm Custom."

This "wide gap" which takes place between the third and fourth acts might indicate there are two plays here instead of one, but there is only one. The perceptive critic, Mark Van Doren, has stated its meaning pointedly: "The play's two acts, 'In contrast, and in opposition to the task of making with art a statement of beauty, poetry can express the opposition between age and youth, cruelty and goodness, jealousy and faith.' The abstract symbols it employs are winter and spring; with its blasts of January and stormy peripetia, spring with its virgin branches and its difficulties that come before the swallow dares. But in its concrete symbols are of course human beings: Leontes and Perdita divide this great round between them; the virtuous and devoted husband and ruthless father; the other, a foolish daughter, ignorant of her parentage, who grows up as a satyr, rioting, rioting."

The contrasts between innocence and experience run through the play. The famous sheep-shearing scene, one of the most beautiful in all of Shakespeare, gives full scope of the plays' symbolic pattern. The flowers that Perdita represents to Polixenes and the others—

".....these are flowers
Of middle summer, and I think they are given
To men of middle age."

MEMBERS OF THE CAST

CHRISTOPHER CASSON, the son of Dame Sybil Thorndike and Sir Lewis Casson, appeared in *Julius Caesar* at the Old Vic at the age of 3 years, has been performing since. He toured the United States with Sir Peter Baye's Shakespearean Company and had many years experience with the Old Vic. He is one of the foremost actors in the classical repertoire in Dublin and London. Mr. Casson has directed 14 of the *Speake-Art* Shakespeare series, and the children's recordings by him of the fairy tales by Hans Christian Andersen and the Brothers Grimm are now in use in thousands of elementary schools throughout America. His two albums of *Nursery Rhymes* are classics, and he signs to his two accompaniments on the Irish ban-

EVE WATKINSON was for several seasons leading lady with the late Lord Longford's Productions at the Dublin Gate Theatre. She has toured all of Europe, and enjoyed great success playing the role of Amanda Wingfield in Tennessee Williams' *The Glass Menagerie* with Arthur Lucan Klein and his American Players Troupe, Copenhagen, Stockholm and Helsinki. She has played with such companies as the Bristol Old Vic, and most recently starred in Congreve's *The Way of the World* and Ibsen's *Ghosts* and *An Ibsen Double Bill*. Grimes has also had a successful career as a writer, and her plays have been produced in New York and London. She has also written for television, and her first novel, *Wings of the Dove*, was published in 1982. Her reputation was further enhanced when, in 1983, she was given a radio television, and as a story-teller, she is known far and wide throughout Europe. She has recorded the Grimms and Hans Christian Andersen fairy tales for *Snickers Books*.

CHRIS CURRAN is a well-known actor and singer in Dublin who starred in the musical adaptation of Synge's *Playboy of the Western World* in the role of Christy Mahon, known as *The Heart's A Wonder*. He also played leading roles in the Shakespearean productions of Cork's famous Father O'Flynn.

FRED JOHNSON is one of the most versatile actors in Dublin, known for his long association with the famed Abbey Theatre productions. He appeared in original productions of Denis Johnston and T. C. Murry and acted in scores of films and television shows in England. His portrayal of John of Gaunt

WILLIAM STYLES was born in Christchurch, New Zealand in 1937. In 1953 he was awarded a Government Scholarship to study drama at the Royal Academy of Dramatic Art in London. He came to Ireland in 1957 and has since been engaged in presentations by the Dublin Gate and Gaiety Theatres, and is among the best known radio and recording directors on the

PAMELA MANT has played many Shakespearean roles on the BBC in London and has also starred as Olivia in *Twelfth Night* and in *The Aspern Papers* on the Dublin stage. She is known for her many appearances on Radio Eireann and television as

JOHN FRANKLYN played a variety of roles with the Old Vic during the 1935-36 season. He has directed and acted in plays all over England and in Dublin has appeared in its main theatres. He recently formed the Dublin Theatre Workshop which is producing a series of classical plays.

JAMES NORTON established himself as one of the leading actors of the Radio Repertory Company and is known for his skill in the reading of poetry throughout Ireland.

DAVID KELLY has built a reputation in Duhlin for his character roles in the classical repertoire. He has played leading parts with the Duhlin Theatre Festival and has appeared in all leading radio and television shows.

CAS

Narrator and Time, as Chorus:
Leontes, King of Sicilia:
Camillo } Lords of Sicilia:
Antigonus }
Hermione, Queen of Leontes:
Perdita, daughter of Leontes and
Hermione:

Christopher Casson
Chris Curran
David Kelly
John Franklyn
Eve Watkinson

Polixenes, King of Bohemia:
Florizel, Prince of Bohemia,
son, of Polixenes:
Autolycus, a Rogue:
Old Shepherd, foster-father to P.
Clown, his Son:
A Lord:
A Servant:

James Norton
Christopher Casson
John Franklyn
William Styles
Christopher Casson
William Styles

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Recorded in Stopleton Studios, Dublin



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SHAKESPEARE

MERCHANT OF VENICE

HILTON EDWARDS &

MICHEAL MACLIAMMOIR

DUBLIN GATE

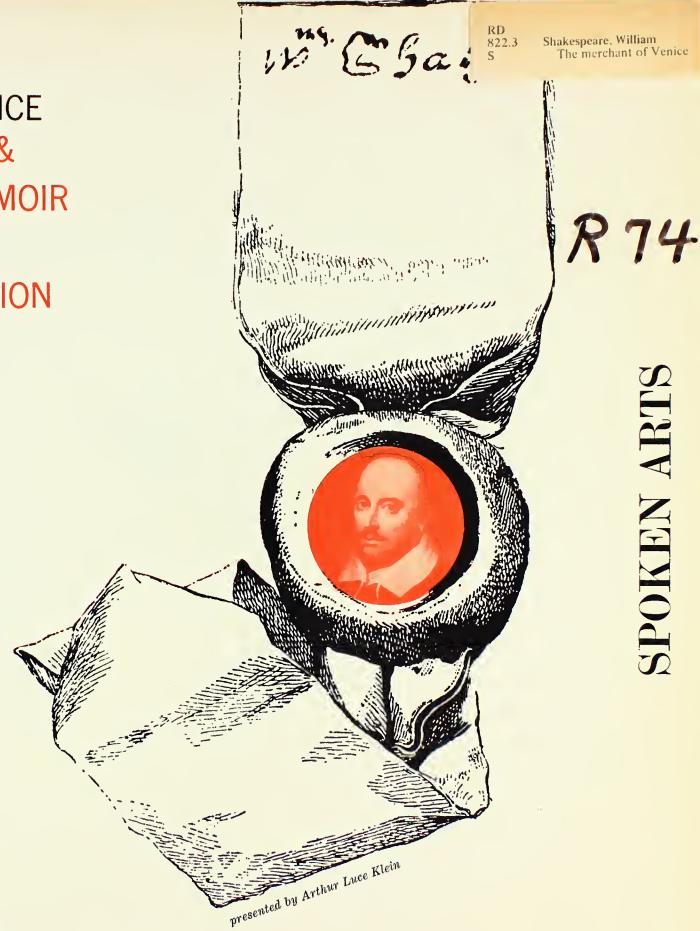
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Shakespeare, William
The merchant of Venice

W. G. Ba.

R 74



presented by Arthur Luce Klein

SPOKEN ARTS

SHAKESPEARE

MERCHANT OF VENICE

HILTON EDWARDS &

MICHEAL MACLIAMMOIR

DUBLIN GATE

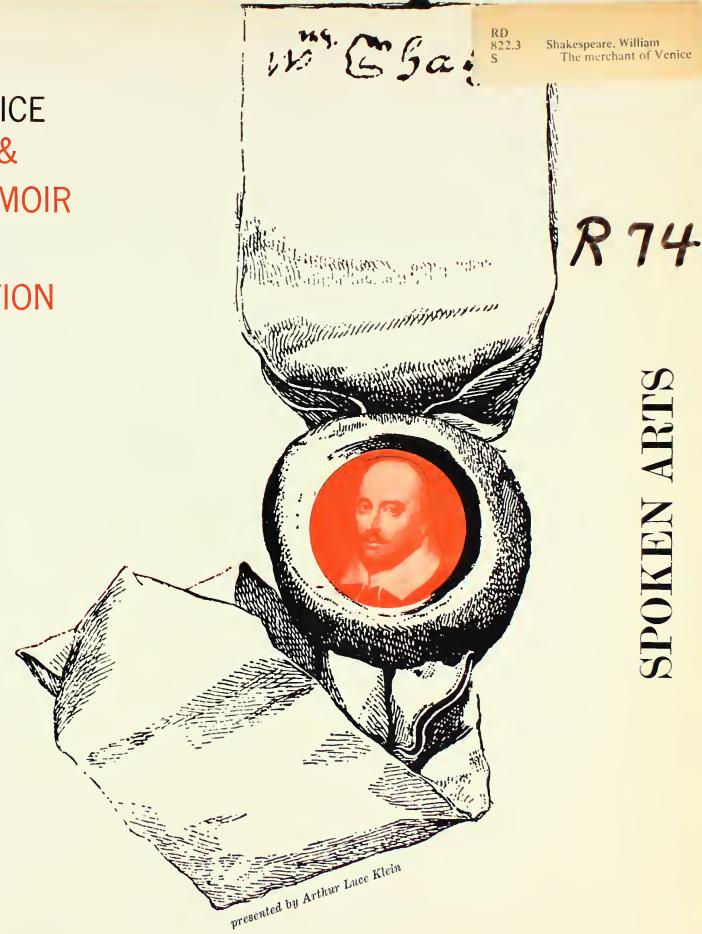
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SPOKEN ARTS

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HILTON EDWARDS and MICHEÁL MacLIAMMÓIR

A DUBLIN GATE THEATRE PRODUCTION

HILTON EDWARDS and MICHEÁL MacLIAMMÓIR in



HILTON EDWARDS

Photo: Alan MacWeeney

HILTON EDWARDS and MICHEÁL MacLIAMMÓIR were established actors in London when, in 1928, they created the DUBLIN GATE THEATRE in MacLiammóir's native Ireland where they have staged more than 300 plays.

MICHEÁL MacLIAMMÓIR first went on the stage in London at the age of 10 and for four years played at the leading boy parts with Sir Herbert Beerbohm Tree at His Majesty's Theatre; the most notable, perhaps, being the name part in "*Oliver Twist*". He also played in three consecutive revivals of Peter Pan.

Later he became a painter and a writer of note, then returned to the stage to found the Dublin Gate, since when he has played an enormous variety of leading roles from Hamlet and Oedipus to the twin brother in Anouilh's "*Invitation au Château*".

HILTON EDWARDS began his acting career with the Charles Doran Shakespearean Company and then for five years was at the Old Vic in London where he played in every play of Shakespeare except two. He also sang baritone roles in the Old Vic Opera Company.

He, also, has played a great variety of parts: Shylock, Macbeth, Iago and Othello; Cyrano de Bergerac, Falstaff, Captain Shotover and many others, both in the modern and classical repertoire.

As well as European and American masterpieces, the production of three low-budget partnerships include six Shakespeare plays and a considerable number of new works by Irish writers; nine of these are plays by Micheál MacLiammóir, who has also made adaptations and translations from Irish, French, Spanish, Italian and German authors. MacLiammóir is responsible for the art-direction of the theatre and designs the majority of the stage settings and costumes.

All the productions are directed by Hilton Edwards, who has also adapted and directed this series of Shakespeare plays for SPOKEN ARTS.

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The MERCHANT of VENICE

by WILLIAM SHAKESPEARE

Directed by HILTON EDWARDS

MEMBERS OF THE CAST:

CHRISTOPHER CASSON, the son of Dame Sybil Thorndike and Sir Lewis Casson appeared in *Julius Caesar* at the Old Vic at the age of 3 years, and has been acting ever since. He toured the United States with Sir Philip Ben Gurion's Shakespearean Company and has recently been working with the Dublin Gate. He is one of the foremost actors in the classical repertoire in Dublin and London.

DERMOT TUOHY made his first professional appearance at fourteen in the Castle Theatre as a page in *Richard III*. He has made his reputation as one of Dublin's best known character actors.

PATRICK MACLARON made his first appearance on the stage with the Dublin Gate Theatre and has played continually with the Dublin Gate since. He has performed with the Old Vic Company and has his own repertory theatre company. NORMAN RODWAY is one of the most versatile and popular of Dublin's younger actors. He has performed with all the Dublin theatres and has his own repertory theatre company. He has appeared in many films.

JAMES NEYLIN started his professional career with the Dublin Gate Theatre in 1944. He has performed with the Old Vic Company and acted on Broadway during his stay in New York. He has also appeared in many productions as "*The First Gentlemen*", "*Saint Joan*" and "*Mary Stuart*". He is one of Ireland's outstanding performers.

SHELDON RICHARDS was a leading member of the Abbey Theatre for many years during the Barry Fitzgerald era in that theatre. Years later he was invited to act again in another theatre at that time revived his "Player Queen", which had not been played for 15 years, because he said the theatre at last had come along which could put up with it. Sheldon Richards' way in "*The Plough and the Stars*" Brooks Atkinson said she was "an Irish Helen Hayes." She is one of the stars of the Dublin Gate.

MARIE CONNEE has played leading roles all of the major Irish companies, notably the part of "Louisa Cummins" in MacLiammóir's *The Informer*. She has also made a considerable reputation as a comedienne in revue.

CENEVIVE LYON was born in Dublin in 1921 and made her first professional appearance at her tenth birthday. She joined the newly formed Globe Theatre and married founder member Geddy Quigley and since then they have played in the Dublin Premier of "*View from the Bridge*", "*Montserrat*", and "*The Big Knife*".

CAST

NARRATOR:	Patrick McLarion
ANTONIO: a merchant of Venice:	Dermot Tuohy
BASSANIO, his friend:	Dermot Tuohy friends to Antonio and Bassanio
THE PRINCE OF ARRAGON	1st sutors friends to Antonio and Bassanio
THE PRINCE OF MOROCCO	1st hand friends to Antonio and Bassanio
SALANIO:	Micheál MacLiammóir
SALERINO: friends to Antonio and Bassanio	Dermot Tuohy
GRATIANO:	Patrick McLarion
LORENZO, in love with Jessica:	Norman Rodway
SHYLOCK, a rich Jew:	Hilton Edwards
TUBAL, his friend:	Christopher Casson
PORȚIA, a rich Heiress:	Shelagh Richards
NERISSA, her waiting gentlewoman:	Hilton Edwards
JESSICA, daughter to Shylock:	Genevieve Lyons
THE DUKE OF VENICE:	James Neylin

Recorded at the Stapleton Studios, Dublin

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"The Merchant of Venice"

Hilton Edwards and
Micheal MacLiammoir with the
Dublin Gate Theatre Players

Origin and Plot

There is scarcely a plot-element in this play that is Shakespeare's. Research has brought forth a long list of sources for the ring, the casket, and the bond episodes. It is possible that both the ring and bond stories had their origin in Fiorentino's *Il Peccorone*, a collection of old tales printed in Shakespeare's day and that the immediate source for the casket device is *Gesta Romanorum*, a book of Latin stories and legends, written about A.D. 1295. Numerous other works bearing resemblance to this play or parts of it may be quoted.

Taken by themselves, the separate tales or events make a good sequence of shows. There is titillating suspense for us in the casket scenes, torturing suspense in the court scene, and irritating suspense in the ring scene. The story "comes out right" for those in the audience who are carried away with the young hero and heroine. The usurer-villain gets his due and we have a chance to see him get his justice and reversals at length. The "right" young man has picked the right casket, and we are pleased. The rings have remained in the right hands and all seems to be well.

One must bring a good share of "suspension of disbelief" to this play, for we must be willing to accept the possibility of both Portia's and Nerissa's disguises being so complete that they deceive their own husbands. We must accept Antonio's total financial loss in the face of high probability of success, and we must accept even his rash willingness to make a bond with an unfriendly money-lender in the face of Bassanio's deep misgivings. We must accept as romantic the successful effort of Bassanio to gain at once a wife and money by selecting one of three metal caskets.

Deceptive Appearances

Has Shakespeare put these elements together just for fun, or do they cohere and tell us something that goes beyond the story? What is the connection between the casket story and the other matter of the play? It is, as Professor Harold Goddard has pointed out, the difference between what is within and without, hidden and revealed in the urgings of the conscious and the unconscious minds of man. Just as the exteriors of the caskets were deceptive in appearance and perhaps appeal, so are the appearances of the characters in this play.

Consider Portia, who seems to take pleasure in appearing to be that which she is not. She enjoys it to the extent of impersonating a lawyer and deceiving her husband until the last possible scrap of enjoyment has been drawn from the situation. Observe the difference in her when her better self speaks out in the mercy speech and immediately afterward when she displays a singular lack of mercy. Notice her coarseness in the last scene of the play, all for a joke. We are asked to accept her sudden change from a frivolous young woman into the instrument through which beautiful words of mercy are expressed, after which we must accept her as she changes back into an interpreter of law in whom there is no mercy. She plays with Shylock as a cat does with a mouse. Surely it is not realistic motivation that Shakespeare has put into his character. One can only conclude that here is sure proof that Shakespeare intends this play to be taken as comedy.

The Complexity of Shylock

Why does he scream out that he will have Antonio's flesh and nothing else? Can it be that he has driven himself temporarily insane with hatred for the gentiles whom he conceives are perpetually insulting him? Neither Antonio or Bassanio is courteous to him, even while they try to borrow money. All this must have built the initial rage and vengefulness up to the point of explosion. His rage is unreasonable and reckless; he is a man who must have the one and only satisfaction of which he can reasonably be sure. In view of what he has been feeling, his reactions when reversal after reversal comes to him are restrained.

Still, what does he mean when he tells the Duke of Venice that his exacting of the bond is merely a "losing suit"? Does this not indicate his true feeling? Professor Goddard held that Shylock, like all repressed men, is torn between the urgencies of the conscious and unconscious minds, between the desires to do good and evil. There is plenty of evidence to demonstrate that Shylock is often pushed (particularly by Solanio and Tubal) to do things he might not have chosen to do when free from stress. When Salario asks him why he persists in taking so profitless a revenge, he states eloquently nine reasons which, while they are not to be taken as justification, are certainly productive of understanding and perhaps of sympathy. His arguments about the human

The malevolence of Shylock is a matter for study.

qualities of Jews and of the psychological need to treat his tormentors in the way they have treated him have force. To thoroughly understand Shylock the student must refer to the complete text of the play; in this recording he performs little more than the function of villain. One should make the attempt to understand the motivation of that villainy. His grief at the loss of his daughter helps us understand him.

Who is the Merchant?

There remains the matter of the title of the play. Profes-

sor Goddard makes much of Portia's words as she enters the court: "Which is the merchant here and which the Jew?" It is probable that the men were identifiable by their dress, age, or other distinguishing features, but in a larger sense they were indistinguishable. Shylock made his money by usury; Antonio made his by profit-taking. Both are representatives of the coming age of big business. Morris Carnovsky, the actor, believes that the play is a "disturbing one" whose ideas "center about the acquisition of money and the corruption that stems therefrom."¹ Excepting perhaps Antonio, no character in the play is free of this taint.

¹ Morris Carnovsky, "Mirror of Shylock," *The Tulane Drama Review*, III, 1, October, 1958, p. 35 ff.

Suggestions for Study

1. Do you think proper emphasis has been given each of the three plots, the bond, casket, and ring stories? Which gets the major emphasis? Why?
2. For the most part, Hilton Edwards as Shylock makes the man utterly hateful. There is no redeeming quality in him. Do you prefer it this way? Professor John Hazel Smith has called our attention to two Shylocks, a "devil incarnation" and a "poor man wronged."¹ He sees both individuals as developed by the pressure of events within the play. Do you see any of this in Mr. Hilton's conception of the character? Is Shylock a tragic figure? Is Mr. Hilton's conception a tragic figure?
3. In the eighteenth century, critics were protesting the portrayal of Shylock as a comic character. Louis Morder has stated that such portrayals are reappearing in current productions that emphasize the comic wherever possible. Do you find such an interpretation acceptable or workable? How do the actors on this recording approach the text?
4. Characterize Portia, Antonio, Bassanio, and the subordinate figures as you hear them on the recording. Does the portrayal match that which you create while reading the full text of the play? For example, if you conceive that Portia is basically frivolous, how much so should she be, and to what extent does Shelagh Richards (who plays the part on the recording) portray this?

¹ John Hazel Smith, "Shylock: 'Devil incarnation' or 'Poor man . . . wronged'?", *Journal of English and Germanic Philology*, LIV:4 October, 1960, p. 1 ff.

SHAKESPEARE
MACBETH

HILTON EDWARDS &
MICHEAL MACLIAMMOIR
DUBLIN GATE
THEATRE PRODUCTION

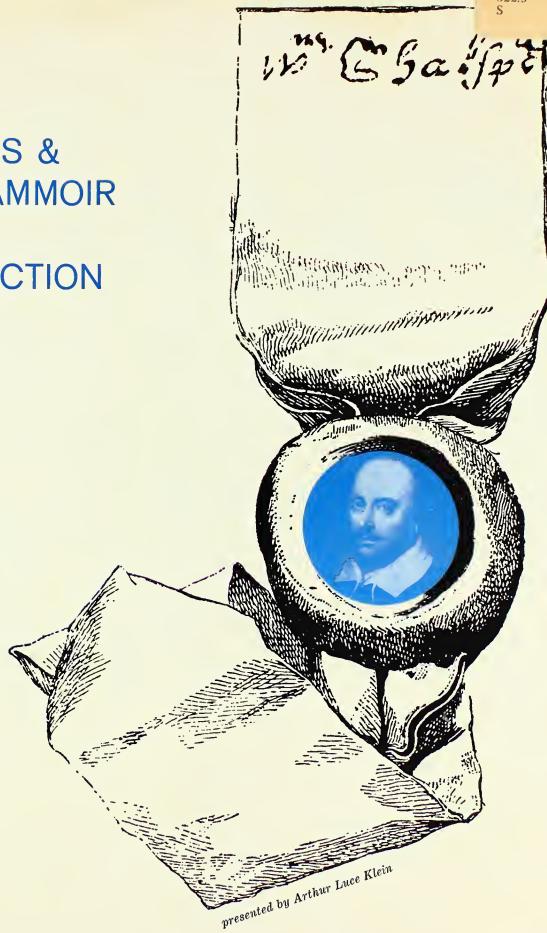
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HILTON EDWARDS and MICHEÁL MacLIAMMOÍR

A DUBLIN GATE THEATRE PRODUCTION

HILTON EDWARDS in MACBETH

by WILLIAM SHAKESPEARE

Directed by HILTON EDWARDS

HILTON EDWARDS and MICHEÁL MacLIAMMOÍR were established actors in London when, in 1928, they created the DUBLIN GATE THEATRE in MacLiammoir's native Ireland where they have staged more than 300 plays.

MICHEÁL MacLIAMMOÍR first went on the stage in London at the age of 10 and for four years played all the leading boy parts with Sir Herbert Beerbohm Tree at His Majesty's Theatre, the most notable, perhaps, being the name part in *"Oliver Twist"*. He also played in three consecutive revivals of *Peter Pan*.

Later he became a producer and a man of note, then returned to Ireland to found the Dublin Gate, since when he has played an enormous variety of leading roles from *Hamlet* and *Oedipus* to the twin brother in Anouilh's *"Invitation au Château"*.

HILTON EDWARDS began his acting career with the Charles Doran Shakespearian Company and then for five years was at the Old Vic in London where he played in every play of Shakespeare except two. He also sang baritone roles in the Old Vic Opera Company. He has also played a variety of parts; Shylock, Macbeth, Iago and Othello; Cyrano de Bergerac, Falstaff, Captain Shotover and many others, both in the modern and classical repertoire.

As well as European and American masterpieces the productions of this now famous partnership include sixteen Shakespeare plays and a considerable number of new plays, some written by themselves and others by Micheál MacLiammoir, who has also made adaptations and translations from Irish, French, Spanish, Italian and German authors. MacLiammoir is responsible for the art-direction of the theatre and designs the majority of the stage settings and costumes.

All the plays presented by Hilton Edwards who also adapted and directed this series of Shakespeare plays for SPOKEN ARTS.

To meet the requirements of a fifty-minute recording omissions are inevitable. Even so, a choice remains between preserving selected scenes intact, leaving no time to cover the action or cutting out other scenes to permit as many as possible to be performed.

Believing it to be more generally acceptable the latter choice has been made; so, in these recordings, the plots of the plays are entire. The object of these adaptations is to introduce the heart of the plays to those who may never have come into contact with them.

It is the desire of the producers to arouse a curiosity to explore the plays in their entirety. So their aim is twofold: to provide an exciting hour in themselves and to lure the listener to discover the treasure that awaits him at every step of the road on a longer adventure.

MEMBERS OF THE CAST:

NANCY MANNINGHAM was born in Ceylon and studied at the Royal Academy of Dramatic Art in London. She played in many repertory seasons throughout England and Scotland on the West End in such productions as Peter Brook's "Colombes" by Anouilh. She came to Ireland in 1955 to join Ainey McElroy's company and has since appeared in *"The Merry Wives of Windsor"*, *"Much Ado About Nothing"* and *"Julius Caesar"* as Lady Macbeth, Portia, Emilia. (Appears on SA#766-767)

CHRISTOPHER CASSON, the son of Dame Sybil Thorndike and Sir Leslie Casson appeared in *"Julius Caesar"* at the Old Vic at the age of 3 years and has been acting ever since. He toured the United States with Sir Peter Brougham's Shakespeare Company and had many years experience with the Old Vic. He is one of the foremost actors in the classical repertoire in Dublin and London.

MAUREEN TOAL started her career with the Abbey Players when only 16, and has played leading roles with all of the leading Dublin theatre companies. She toured the United States with the National Theater and performed in New York. She is in demand as a leading lady with the B.B.C. and Radio Eireann.

PATRICK BEDFORD is the leading juvenile actor of the Dublin Gate Theatre presentations. His most notable performances include *Lear* and *Cassius* in *"Hamlet"* and *"Othello"*; Napoleon in Shaw's *"Man of Destiny"*, and Constantine in *"The Seagull"*.

GENEVIEVE LYONS was born in Dublin in 1932 and made her professional appearance on her fifth birthday. Since then she joined the newly formed Globe Theatre, met and married founder member Godfrey Quigley and since then they have played together in *"The Seagull"*, *"View From the Bridge"*, *"Monsieur Beaucaire"* and *"The Big Knife"*.

JAMES NEYLIN started his professional career with the Dublin Gate Theatre in 1944. He has performed with the Old Vic Company and acted on Broadway during his stay in New York.

He has also appeared in many films and some productions at *"The Four Gentlemen"*, *"Saint Joan"*, and *"Mary Stuart"*. He is one of Ireland's outstanding performers.

MICHAEL LAWLOR and SEAMUS LEE have been members of the Dublin Gate for many years and have appeared in a variety of classical roles.

PATRICK MCALNARN made his first appearance on the stage with the Dublin Gate Theatre and has played continually with them ever since.

WILLIAM STYLES (assistant Director) was born in Christchurch, New Zealand in 1932. In 1953 he was awarded a Government scholarship to study drama at the Royal Academy of Dramatic Art in London. He came to Ireland in 1957 and has since been engaged in radio production and in presentations by the Dublin Gate Theatre.



Photo: Alan MacWeeney

CAST

Narrator:	Patrick McLaren
1ST WITCH:	Genevieve Lyons
2ND WITCH:	Michael Lawlor
3RD WITCH:	Maureen Toal
BANQUO:	Christophen Casson
MACBETH:	Hilton Edwards
LENNOX:	James Neylin
ROSS:	Patrick Bedford
LADY MACBETH:	Nancy Manningham
MACDUFF:	Micheál MacLiammoir
MALCOLM AND A DOCTOR	James Neylin
A GENTLEWOMAN:	Genevieve Lyons

Assistant Director: William Styles

Recorded at the Stapleton Studios, Dublin



A listening guide from
**Spoken
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"Macbeth"

Hilton Edwards and the Dublin Gate Theatre Players

The Story

The story of this play is based upon an episode in Scottish history told in the *Chronicles of England, Scotland, and Ireland* by Raphael Holinshed, an English clergyman and historian, who published his work in 1578. Concerned with the evil of inordinate ambition, it shows a man and his wife driven to killing for position and wealth. It shows the main character's horror as he commits his first terrible crime; his subsequent callousness; his ultimate disillusionment and ruin. The wife, who is at first the stronger of the two, soon begins to disintegrate spiritually; is driven into fits of remorse; and takes her own life. Thus we see polar opposites in the progression of the two characters: Lady Macbeth, the cold, plotting villainess is overcome by her conscience-stricken awareness of the responsibilities, decencies, and duties of common humanity. On the other hand, her husband, at first filled with compunctions, grows so used to murder that he is entirely unaffected by it. Even the prospect of his own death leaves him unmoved, for he has driven himself to the point where life (and perhaps death) no longer has any meaning.

Characterizations

The play is one of Shakespeare's most popular ones. It satisfies the groundlings' desire for gore, it has its ghost and witch scenes for those who like that sort of thing, and it has an excellent although bloody pageant in the first scene of the fourth act. As a play of violence, it is a good show, and the killings are not over-done. However, the greatness of the play lies not in its plot, but in its treatment of

characters. There are very few characters in the play that do not reward the student for his efforts to understand them.

The first characters we meet are the witches, who perform the mysterious, evil function of leading Macbeth into villainy. Whether Shakespeare wrote the witch passages or not (and there is considerable agreement that he did not), they have been so integrated with the play that they are now indispensable. There are several ways of presenting the witches: as cackling hags, as malevolent intellects, or as cynical harpies. Just as each play director has his conception of how the witches should behave, so should the student-listener develop his own.

The characters of Macbeth and Lady Macbeth have fascinated actors, who try, within the limits of the script, to present a unified, plausible, or, if possible, a "real" person. One thing to watch for in any performance is the way in which the actors who perform the villainy hold on to a basic humanity. If they display only the single characteristic that brings about their downfall, they are not making full use of all that Shakespeare provided them. This is also true of the characters of Duncan, Banquo, Malcolm, and even Lady Macduff. Each of them has enough material to show a full character, not a two-dimensional one.

The Writing

The atmosphere of the play is dark and evil. Carolyn Spurgeon in her *Shakespeare's Imagery* and Edith Sitwell in her *Notebooks on William Shakespeare* cite the numerous passages in which images of blackness

("black and deep desires," "dunkest smoke of hell," etc.) and of redness ("seas incarnadine," "Here's the color of the blood still") appear. To note these images as they appear in the play is to grow in appreciation of the unparalleled craftsmanship of the author.

The play as we now have it is in general a patchwork of revisions and printers' mistakes. There are numerous passages in which meaning is obscure if not nonexistent. There are at least three difficult problems of meaning in Macbeth's first speech in scene 7 of Act I. At the end of the speech he says "And falls on the other." The other what? It may be that Shakespeare intended that Macbeth be interrupted while he was speaking, in which case a dash after the word *other* would have given indication of the way the speech was to be delivered. One's enjoyment of the play is enhanced and not hurt by familiarity with some of the difficult passages and by a perception of the ways in which actors try to make reasonable, valid interpretations of difficult texts.

The perceptive student will note that the quality of the writing and imagery declines steadily after the third act. Research suggests that Shakespeare, under pressure to have a play ready for the arrival of King Christian of Denmark on July 17, 1606, parcelled out blocks of the work to hack writers and that the last two acts are largely the product of their efforts.

There are further diverting or distracting elements in the play with regard to the character of Banquo.

Rowse has surmised that the play might have been written to pay respects and display loyalty to the King and his family after the exposure of the Gunpowder Plot of November 5, 1605. Since Banquo was the legendary forebear of the reigning dynasty and the number of passages in which Banquo is praised is significantly large, it would appear that the speeches in praise of Banquo had more than a dramatic purpose. W. W. Greg says that the whole play was "obviously designed to flatter King James."

The Listening

But putting aside all the distractions, there is one thing that the student must do: he must listen to the great, dark, magnificent poetry. He needs also to bring sympathy to the weak protagonists. He should not try to intellectualize them to the point where all human feeling is extinguished and the act of judging Macbeth becomes a mere exercise. This is a play of emotions; it should at least once be approached in the same spirit. If this play, as G. B. Harrison puts it, is not so much a tragedy as it is a loosely constructed chronicle play with a villain as its hero, we do not need to lose interest in Macbeth because he is a villain. Whatever he is, he is also a man in a position awful to contemplate.

Suggestions for Study

1. Is this the drama of a tragic hero or is it a biography or character study? Which of these views do the long soliloquies support?
2. How should the part of Macbeth be played? Is he essentially evil or noble? Weak or strong? Is he morally confused or single in determination? If we are to be reconciled to his death, as well as to that of his wife, we must see some good force at work. Does Banquo personify that force? What force does Lady Macbeth personify?
3. Who speaks more poetically, Macbeth or Lady Macbeth?
4. List all the circumlocutions you can find in the speeches of Macbeth, Lady Macbeth, and the witches. Why does each of them often refrain from naming things directly?
5. Classify the images of air, blood, seed, and time. Do you find any ironies in their uses?
6. In what respect is this play comparable to Dostoevsky's *Crime and Punishment*?

JOHN T. MURI, Chairman, Committee on Recordings, NCTE; Lecturer, Indiana University, Northwest Campus

**SHAKESPEARE
HAMLET**

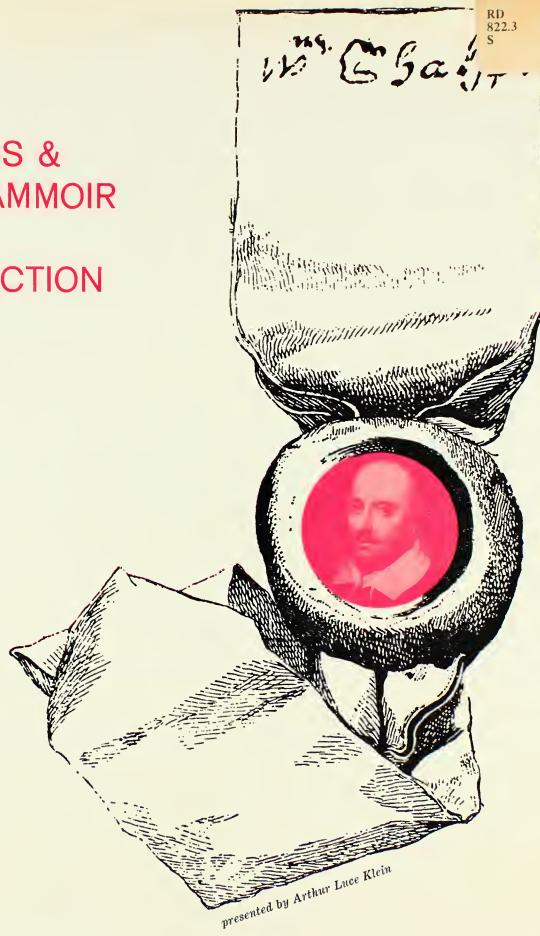
HILTON EDWARDS &
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DUBLIN GATE
THEATRE PRODUCTION

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HILTON EDWARDS and MICHEÁL MacLIAMMÓIR

A DUBLIN GATE THEATRE PRODUCTION (also performed at the Castle of Elsinore, 1952, and in Athens and London)

MICHEÁL MacLIAMMÓIR in HAMLET

by WILLIAM SHAKESPEARE

Directed by HILTON EDWARDS



Micheál MacLiammóir

HILTON EDWARDS and MICHEÁL MacLiammóir, two of the most popular actors in London, when, in 1952, they created the DUBLIN GATE THEATRE in MacLiammóir's native Ireland where they have staged more than 300 plays.

MICHEÁL MacLiammóir first went on the stage in London at the age of 10 and for four years played all the leading boy parts with Sir Herbert Beerbohm Tree at His Majesty's Theatre; the most notable, perhaps, being the name part in "Oliver Twist". He also played in the contemporary repertory at Peter Pears.

Later he became a partner and co-director of note, then returned to the stage to found the Dublin Gate, since when he has played an enormous variety of leading roles from Hamlet and Oedipus to the twin brother in Anouilh's "Invitation au Château".

HILTON EDWARDS began his acting career with the Charles Doran Shakespearian Company and then for five years was at the Old Vic in London where he played in every play of Shakespeare except two. He also sang baritone in the Old Vic Chorus.

He also has played a great variety of parts: Shylock, Macbeth, Iago and Othello; Théodore de Bergerac, Belfast, Captain Shotover and many others, both in the modern and classical repertoire.

As well as European and American masterpiece productions of this now famous partnership include sixteen plays produced and conducted by them, including new works by Irish writers; nine of these are plays by Micheál MacLiammóir, who has also made adaptations and translations from Irish, French, Spanish, Italian and German authors. MacLiammóir is responsible for the art-direction of the theatre and designs the majority of the sets, costumes and furniture.

All the productions are directed by Hilton Edwards, who has also adapted and directed this series of Shakespeare plays for SPOKEN ARTS.

To meet the requirements of a fifty-minute recording omission are inevitable. Even so a choice remains between two versions, the longer taking no time to cover the whole play, or abbreviating the scenes to permit as many as possible to be performed.

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It is hoped that these versions may arouse a curiosity to explore the plays in their entirety. So their aim is twofold: to provide an exciting hour in themselves and to lure the listener to discover the treasure that awaits him at every step of the road on a longer adventure.

MEMBERS OF THE CAST:

NANCY MANNINGHAM was born in Ceylon and studied at the Royal College of Dramatic Art in London and played in many theatrical societies throughout England and appeared in the West End in such productions as Peter Brook's "Colombia" and Anouilh. She came to Ireland in 1955 to join Anew MacLiammóir's company and has since been seen in such plays as Lady Macbeth, Portia, Emilia. (Appears on SA #706-767)

CHRISTOPHER CASSON, the son of Dame Sybil Thorndike and Sir Lewis Casson appeared in *Julius Caesar* at the Old Vic and in a variety of other productions over since. He joined the United States with Sir Philip蓬勃的 Shakespearean Company and had many years experience with the Old Vic. He is one of the foremost actors in a classical repertoire in Dublin and London.

MAUREEN TOAL started her career with the Abbey Players when only 16, and has played leading roles with all of the leading Dublin Theatre companies. She toured the United States with the Abbey company and is now appearing in Ireland. She is in demand as a leading lady with the R.C.C. and Radio Eireann.

PATRICK BEDFORD is the leading juvenile actor of the Dublin Gate Theatre Productions. His most notable performances include Laertes and Cassio in "Hamlet" and "Othello"; Napoleon in Shaw's "Man of Destiny", and Constantin in Chekhov's "The Seagull".

GENEVIEVE LYONS was born in Dublin in 1925 and made her first professional appearance on her fifth birthday. She joined the newly formed Globe Theatre, met and married founder of the Godfrey Quigley and since then they have played in Dublin and abroad in such productions as "First Gentleman", "Saint Joan", and "Mary Stuart". He is one of Ireland's outstanding performers.

MICHAEL LAWLOR and SEAMUS LEE have been members of the Dublin Gate for many years and have appeared in a variety of classical roles.

PATRICK MC LARNON made his first appearance on the stage with the Dublin Gate Theatre and has played continually with them ever since.

WILLIAM STYLES (assistant director) was born in Christ Church, New Zealand in 1932. In 1953 he was awarded a Government scholarship to study drama at the Royal Academy of Dramatic Art in London. He came to Ireland in 1957 and has since been in a number of amateur production and in presentation by the Dublin Gate Theatre.

CAST

Narrator:	Patrick McLarnon
HAMLET:	Micheál MacLiammóir
HORATIO:	James Naylor
MARCELLUS:	Michael Lawlor
BERNARDO:	Seamus Lee
THE GHOST and KING CLAUDIUS:	Hilton Edwards
QUEEN GERTRUDE:	Nancy Manningham
POLONIUS and 1ST PLAYER:	Christophen Casson
PLAYER QUEEN:	Genevieve Lyons
OPHELIA:	Maureen Toal
LAERTES:	Patrick Bedford

Assistant Director: William Styles

Recorded at the Stapleton Studios, Dublin

ESTANDO CONTIGO

DISCOS
Fuentes



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ARRULLO DE PALMAS
TODO LO QUE ME PIDAS
POR TUS OJOS

TU SERAS MIA
OLGA
QUE TE PASA

NO LLORES MAS
ESTANDO CONTIGO
IRRESISTIBLE

LA VIDA ES UN SUEÑO
NO TE IMPORTE SABER
MARGIE



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MONOFONICO



**GRABADO
EN
COLOMBIA**



MF-3209

ESTANDO = CONTIGO

Con **CHARLIE FIGUEROA**

CARA A:

- | | |
|------------------------|----------|
| 1 ARRULLO DE PALMAS | Bolero |
| 2 TODO LO QUE ME PIDAS | Guaracha |
| 3 POR TUS OJOS | Bolero |
| 4 TU S'ERAS MIA | Bolero |
| 5 OLTA | Bolero |
| 6 QUI' T PASA | Bolero |

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Fuentes

CARA B

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| 1 NO LLORES MAS | Bolero |
| 2 ESTANDO CONTIGO | Bolero |
| 3 IRRESISTIBLE | Bolero |
| 4 LA VIDA ES UN SUEÑO | Bolero |
| 5 NO TE IMPORTE SABER | Bolero |
| 6 MARGIE | Bolero |

a vida de CHARLIE FIGUEROA se cortó cuando su voz le iba hacia el más popular, cuando sus canciones eran buscadas a diurnas y por un visto público que por ese mismo motivo —su temprana desaparición— lo admiró más, le otorgó y valoró a sus interpretaciones.

En otras palabras, la muerte del incomparable cantante puertorriqueño fue heredada por su inconfundible estilo, de una propiedad tan asombrosa que se constituyó vertiginosamente en un sello de calidad, en un timbre de identificación que lo llevó a su triunfo en el panorama artístico continental.

Por estas razones las grabaciones de CHARLIE FIGUEROA han seguido cosechando éxitos. Porque son canciones que llevan un gus o especial, que contienen una fuerte dosis de sentimiento, que son interpretadas con una inspiración que llega a superar las mismas intenciones de sus autores.

En este disco de Larga Duración vuelve a vibrar esa voz de múltiples matizadas que hicieron famoso a CHARLIE FIGUEROA.

Una de esas interpretaciones, ARRULLO DE PALMAS, constituye una muestra muy evidente de la calidad del contenido de este LD, en cuya repertorio predomina la música romántica, que FIGUEROA dominó con exquisito sentido y mejor comprensión y tutela superior estilo.

TU SERAS MIA es otra de esas interpretaciones que mayor arraigo popular le otorgaron a la figura de FIGUEROA. Ella también ha sido incluida a este álbum, en disposición del público admirador del acostado artista de DISCOS FUENTES ponderado con lo pocos.

Fabio Rincón



MFS-3125

MF-3140

MFS-3192

MFS-3114

WHAT A DAY THAT WILL BE



presenting

BOB ALTER - *The Singing Pastor*

presenting

BOB ALTER - *The Singing Pastor*

It was at the Park Hill Baptist Church in Pueblo, Colorado as a high school senior that Bob Alter met and accepted Jesus Christ as personal saviour. It was this event that launched a singing ministry dedicated to the proclamation of the Gospel of Christ to which his life has been given.

After beginning his vocal training at Colorado State College, where he participated in various dramatic and civic programs, Bob continued his education at Bob Jones University. While there he sang in the 16 voice church choir, the Hymn History Radio Choir, the Radio Quartet for the program "Dr. Bob Jones Says". He also participated in numerous opera, vespers and extension activities.

In 1958 Bob won the much coveted Voice Contest sponsored by the University.

Pastor Alter received further music and vocal training at Baptist Bible College in Springfield, Missouri. During the following years, his full tenor voice has thrilled congregations in some of the largest churches across America.

He has also worked as a professional radio announcer on Radio Station KFEL in Pueblo, Colorado, where he had his own program "Gospel Melodies." After serving for several years as Music Director in churches in Colorado, Indiana, and Texas he answered a call from God to preach the Gospel. In 1968 Pastor Alter was ordained, and founded the Buckley Road Baptist Church in Syracuse, New York where he pastored until July of 1972, when he became Associate Pastor at the Farmington Avenue Baptist Church in West Hartford, Connecticut. While there, his vocal artistry added a new dimension to the services.

Pastor Alter is constantly in demand as a singer and preacher. This album expresses the strong personal faith of the singer, as he through song, presents the message of that faith.

SIDE ONE

- | | |
|---|------|
| 1. OH, WHAT A DAY & WHAT A DAY THAT WILL BE | 3:11 |
| (Schuler) (Hill) | |
| 2. UNTIL THEN | 2:45 |
| (Hamblen) | |
| 3. WHEN THEY RING THOSE GOLDEN BELLS | 2:47 |
| (De Marbelle) | |
| 4. TIL THE STORM PASSES BY | 2:36 |
| (Lister) | |
| 5. FOLLOW ME | 2:34 |
| (Staphill) | |
| 6. WIN THE LOST AT ANY COST | 3:11 |
| (Ellis) | |

SIDE TWO

- | | |
|---|------|
| 1. THE KING IS COMING | 3:19 |
| (Gaither) | |
| 2. I BELIEVE IN A HILL CALLED MT. CALVARY | 2:20 |
| (Gaither) | |
| 3. HE TOUCHED ME | 2:36 |
| (Gaither) | |
| 4. FILL MY CUP LORD | 2:15 |
| (Blanchard) | |
| 5. OH WHAT LOVE | 2:18 |
| (Loveless) | |
| 6. GOD DID A WONDERFUL THING | 2:10 |
| (Peterson) | |

TO ORDER RECORDS CONTACT:

Grace and Truth Broadcast
P.O. Box 372 - West Hartford, Connecticut 06107



PIANIST: BOB ADRIAN

The piano stylings which accompany the message of this album are by a man who is as at home in the pulpit as he is at the piano. He is constantly in demand as a speaker, singer, and pianist.

After serving as pastor in churches in the middle-west, Bob answered God's call to the North-East and in 1970 founded the First Bible Baptist Church in West Sand Lake, New York, of which he is now the pastor.



ORGANIST: RON FAETA

The beautiful organ accompaniment on this record is the artistry of one of the most talented and versatile artists in the field of sacred music today. Ron Faeta's gifted music has blessed the hearts of thousands of people in churches, revival campaigns, and conferences. He is now Associate Pastor and Music Director of the Faith Baptist Church, Broad Brook Road, Enfield, Connecticut.

S-LP 954



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(KONIK)

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 Freedom
Records

STEREO FR223

the Blue Ridge

in the spirit....

STEREO
FR 96743
IN THE SPIRIT
THE BLUE RIDGE

the Blue Ridge



SIDE ONE

1. A Good Life Wink, Jesus 7:12
Nancy Grimes, Jimmie Gossard, Dennis
Songs: BMI

2. Sing A Happy Song 2:26
Nancy Grimes, Jimmie Gossard, Dennis
Songs: BMI

3. I Will Praise His Name 4:10
Nancy Grandmother, Sonja, Dennis
Songs: BMI

4. The Rocks Were Made To Stand
Evanette, Dennis, Sonja, Nancy
BMI

5. It's Time To Party 3:16
Dennis, Sonja, Evanette, Nancy, Jimmie
Gossard, Dennis

SIDE TWO

6. The Lord Is My Shepherd 3:26
Sonja, Dennis, Evanette, Nancy, Jimmie
Gossard, Dennis

7. Call Me 3:57
Troy Davis, Sonja, Dennis, BMI
Written by: Call Me The Soul Of Love 2:40
Sonja, Dennis, Sonja, Dennis, BMI

8. In Heaven Day By Day 3:22
Dennis, Sonja, Nancy, Jimmie
Gossard, Dennis, BMI
Written by: Heaven Day 3:22
Sonja, Dennis, Sonja, Dennis, BMI

in the spirit....

PRODUCED BY JIM FOREST

Engineer: Jason Currin

Piano: Gisela Fornell

Drum Set: Steve in Sound Studios

Bass: Tim Morrison

Banjo: Dennis' Jubilee All

David Ezzell

Electric Guitars: Eddie All

Steel Guitar: Tom Daddo

Orchestra Arranged and Conducted by Jim Forest

Disc Mastering: Glenn Meadmore - Mastertronic, Inc.

Art Direction: Bob McElroy

Written and
Produced by
Dennis, Sonja, Jimmie
Gossard, Nancy, Jason
Currin, Jim Forest

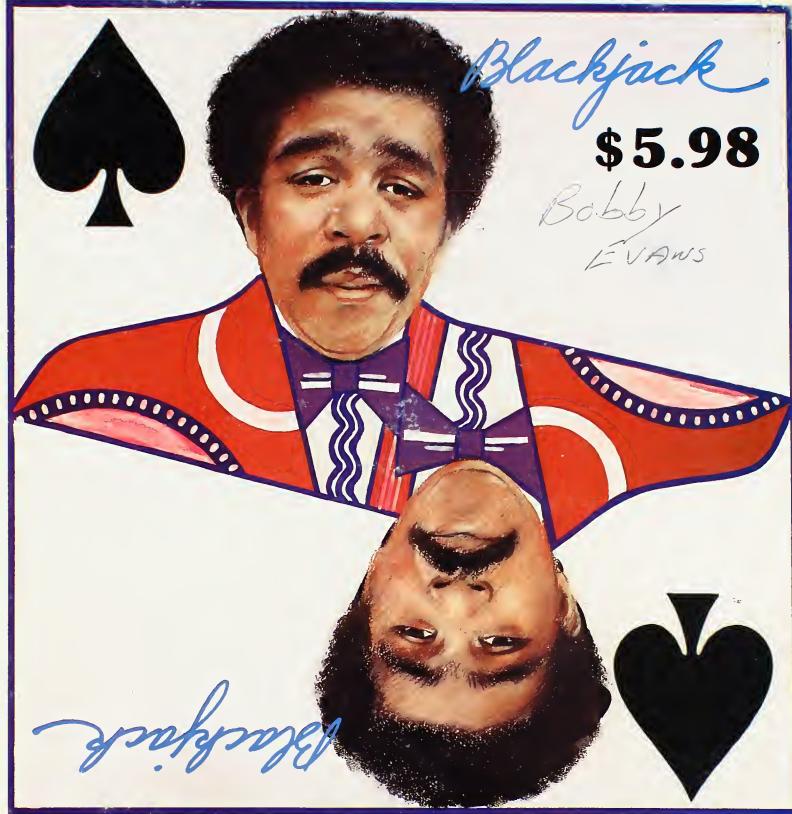
Recorded by The Sparrows Studio
Columbia, South Carolina 29204

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RECORDS

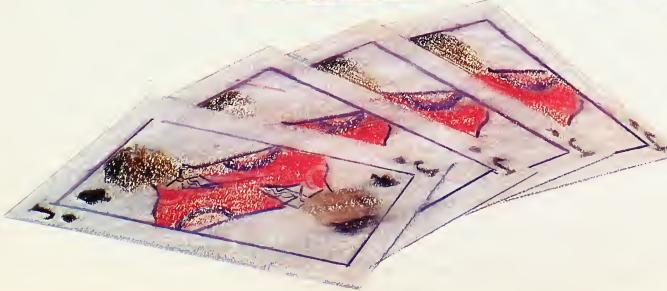
RICHARD PRYOR

J
♠



LAFF A226

♠
J



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THE MONTY PYTHON

MATCHING TIE & HANDKERCHIEF





ARISTA

AB 4039

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**REMARKS OF
PRESIDENT LYNDON B. JOHNSON
TO A JOINT SESSION OF CONGRESS
MARCH 15, 1965**



SPOKEN ARTS
PRESENTED BY ARTHUR LUCE KLEIN

"And we shall overcome."

RD
973

Johnson, Lyndon Baines, President U.S.
Remarks of President Lyndon B. Johnson to a joint session of Congress, March 15, 1965

R
161

973

SPOKEN ARTS



REMARKS OF PRESIDENT LYNDON B. JOHNSON TO A JOINT SESSION OF CONGRESS, March 15, 1965

PRESENTED BY ARTHUR LUCE KLEIN

The right of the citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of race, color, or previous condition of servitude. The Congress shall have power to enforce this article by appropriate legislation.

15th Amendment to the Constitution
Ratified by the Secretary of State, March 30, 1870

The speech you are about to hear is a historic one that will go down in American history for many a reason. It is a great address because it is a resounding challenge to every American who believes in freedom. Its words trouble the conscience of the American who believes his heritage has to do with the dignity of a human being, and the denial of that dignity to other human beings.

The background to the President's address needs little recounting. The Rev. Martin Luther King, Jr., magnetic leader and Nobel Prize winner for Peace decided that the absurd literacy tests and educational and character qualifications and other such absolute inequalities utilized by some States would have to go. Selma, Alabama was the testing ground. Peaceful marching would be the test. The local sheriff led a club-swinging, mounted posse of deputy volunteers against the marchers. A Texan Senator replying to such tactics said: "I abhor this brutality. Shame . . . for the wet ropes that bruised the muscles, for the bulwhips that cut the flesh, for the clubs that broke the bones, for the tear gas that blinded, burned and choked into insensibility."

Hundreds of clergymen descended on the town: an Episcopal Bishop from California, a Methodist Bishop and a Monsignor of the Roman Catholic archdiocese

from the Capital, a Rabbi of the Union of American Hebrew Congregations, white Roman Catholic Nuns, a Unitarian minister from Roxbury, Massachusetts. The minister, Rev. James J. Reeb was clubbed to death in a Selma street and this senseless brutality outraged the American citizenry. Protest marches and meetings were held in hundreds of cities and towns and universities throughout the country. There could be no further delay. America was speaking and America had to be answered.

The President took the challenge and gave his answer, the country's answer. Here was the first Southern President in almost a hundred years speaking out a promise that was never fully kept, although it had been made 95 years ago to the American Negro: *the right to vote*. And the President pulled no punches. His first ringing words:

"I speak tonight for the dignity of man and the destiny of democracy" set the note. There were no whispers during this speech; no coughing; no unwrapping of candy bars.

"At times," the President said, *"history and fate meet at a single time in a single place to shape a turning point in man's untiring search for freedom. So it was at Lexington and Concord. So it was a cen-*

tury ago at Appomattox. So it was last week in Selma, Alabama."

He quoted from the New Testament, from Matthew:

"For with a country as with a person, 'What is a man profited, if he shall gain the whole world, and lose his own soul?'"

The President made quite clear that no more violence would be tolerated and that he would see that the right of the Negro to vote would be established and made effective. He was never more eloquent since he became President:

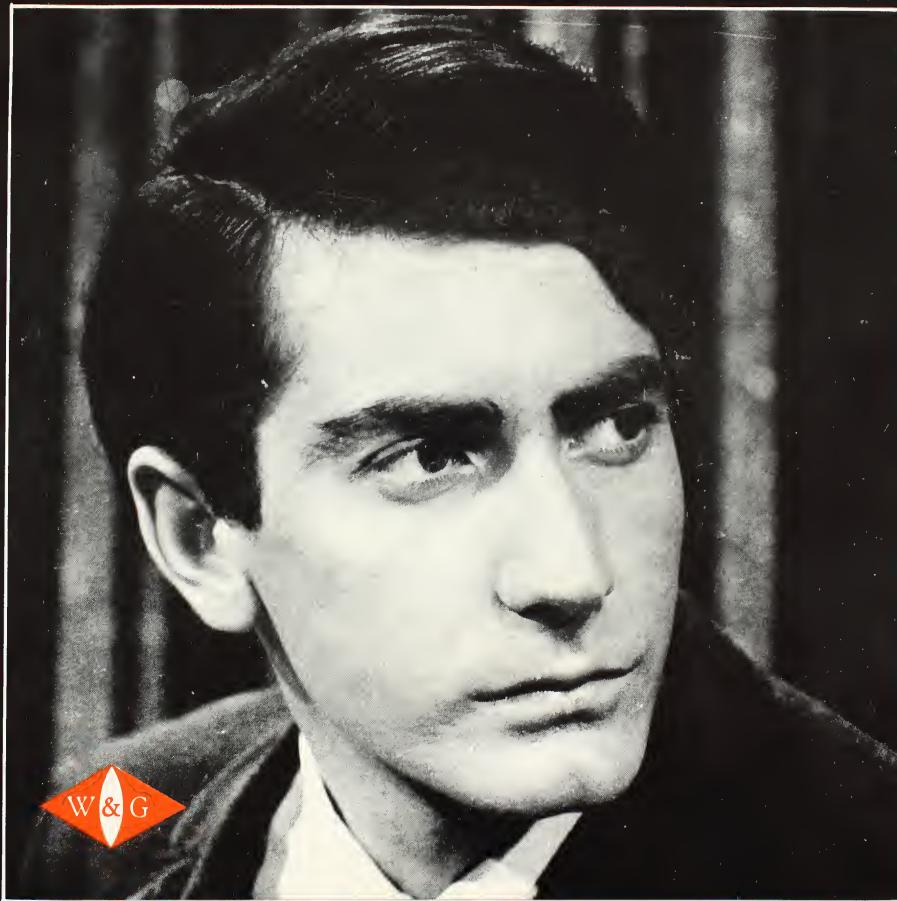
"Their cause must be our cause too. Because it is not just Negroes, but really it is all of us, who must overcome the crippling legacy of bigotry and injustice. And we shall overcome."

Members of the Senate and the House of Representatives, the Cabinet, the Supreme Court, the diplomatic services heard the President speak. So did millions of Americans. He was interrupted by applause forty times. He was given standing ovations by a cheering audience.

The President's address is, as Dr. King so beautifully wrote: "one of the most eloquent, unequivocal and passionate pleas for human rights ever made by a President of the United States. He revealed great and amazing understanding of the depth and dimension of the problem of racial injustice."

Spoken Arts believes these words will endure. It also believes that present and future generations will come back to these moral words with a sense of pride. Which is why this record exists.

Thomas McDonnell



Winner National Showcase '65

Thomas McDonnell

Winner National Showcase '65

SIDE ONE—

1. IF EVER I SHOULD LEAVE YOU

F. Loewe-A. J. Lerner (Chappell) (3.22)

2. SO IN LOVE

Cole Porter (Chappell) (3.11)

SIDE TWO—

1. THE OLIVE TREE

R. Wright-G. Forrest (Chappell)

2. AT THE BALALAIKA

E. Maschwitz-B. Wright-G. Forrest (Paling) (2.31)



I first heard Thomas McDonnell sing during the final Melbourne auditions for "Showcase '65". He chose Ford's Aria from Verdi's "Falstaff", and I believe he will become one of the great operatic baritones of our time.

In addition to a magnificent voice, he possesses the rare virtues of youth, intelligence and humility, and I wish him every success with his first record. I am sure there will be many more.

— GORDON BOYD.

Photography: PETER ENGLISH, AUSTARAMA TELEVISION.

RECORDED PROCESSED, PRESSED AND ISSUED THROUGH THE AUSTRALIAN-WIDE FACILITIES OF **W. & G. RECORDS**



Tutte La Gente

The Trio Franco

WG-E.2717

TUTTE LA GENTE

with

THE TRIO FRANCO

Side One

1. NON VOGLIO NASCONDERMI
2. CAMBIO AMORE

Side Two

1. TUTTE LA GENTE
2. LA BAMBA

THE TRIO FRANCO is rapidly reaching the top flight of Continental groups in Australia. Their bright vocals, backed by their versatile instrumental work, make them a great attraction wherever they appear.

The boys composed two of the songs, "Tutte La Gente" and "Cambio Amore", especially for this record and we are sure you will agree that their musical skill is well matched by their creative inspiration.

It is with pleasure we give you THE TRIO FRANCO.

FRANCO ZAFFINO — Guitar - Vocal. **FRANCO CAMBARERI** — Cordovox Accordion.
TONY MIDOLO — Drums - Vocal.

Recorded, processed, pressed and issued through the Australiawide facilities of



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THE OSBORNE BROTHERS

The Songs Of Boudleaux & Felice Bryant



TWIN
PACK

EMI

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CMH-8-9008

PROGRAM ONE

Rocky Top
We Could
Little Boy
Georgia Pineywoods
I Can't See The Rainbow



PROGRAM TWO

Georgia Mules And Country Boys
Packing Up Your Heart (To Say Goodbye)
Take Me As I Am (Or Let Me Go)
Tennessee Hound Dog
Muddy Bottom

PROGRAM THREE

Don't Ever Tell Me You Love Me
(Unless You Mean It With All Of Your Heart)
Hey Joe
All I Have To Do Is Dream
Just Another Dream
(I'll Have To Learn To Live Without)
Fortune, Fortune

PROGRAM FOUR

Tell It To Your Old Grandma
Banjo's Goin' Home
Where Did The Sunshine Go
Country Boy
Love Hurts

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CIVIL

Journey

LINDA ON MY MIND
CONWAY TWITTY

- 1 LINDA ON MY MIND
IT'S TIME TO PAY THE FIDDLER
ROLL IN MY SWEET BABY'S ARMS *

- 2 THE FOOL I'VE BEEN TODAY
THE ALMIGHTY POWER
(Of A Good Woman's Love)
I JUST CAN'T GET OVER YOU
(Getting Over Me)*

- 3 I'M GETTING TIRED OF LOSING YOU
I'LL GET OVER LOSING YOU *
IT'S TIME TO PAY THE FIDDLER

- 4 GIRL FROM TUPELO
WHY ME
ONLY LOVE CAN MAKE HER STAY

Ru-De Eeee

The Osborne Brothers



MCAT-
135

Printed in U.S.A.

MCA RECORDS

8 TRACK TAPE CARTRIDGE

- 1 RUBY, ARE YOU MAD
LET ME BE THE FIRST TO KNOW
MIDNIGHT ANGEL
- 2 THANKS FOR ALL THE YESTERDAYS
SIEMPRE
THE FIGHTIN' SIDE OF ME
- 3 TENNESSEE HOUND DOG
RUPY, ARE YOU MAD
PUT IT OFF UNTIL TOMORROW
- 4 LISTENING TO THE RAIN
WORLD OF FORGOTTEN PEOPLE
SOMEBODY'S BACK IN TOWN

RU-BE EEEE
THE OSBORNE BROTHERS

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SATURDAY NIGHT FIEDLER



MS8 011



8

Track
Stereo
Tape
Cartridge

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PROGRAMS 30:20

-
- 1** Saturday Night Fever Medley a. Stayin' Alive b. Night Fever c. Manhattan Skyline (cont.)
-
- 2** Saturday Night Fever Medley c. Manhattan Skyline (concl.) d. Night On Disco Mountain (cont.)
-
- 3** Saturday Night Fever Medley d. Night On Disco Mountain (concl.) e. Disco Inferno ■ Bachamania (Based on Toccata and Fugue in "D" minor and air for the "G" String (cont.)
-
- 4** Bachamania (Based on Toccata and Fugue in "D" minor and air for the "G" String (concl.)
-

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22 GREAT SONGS OF FAITH GUY & RALNA

PROGRAM 1: (14:00)

JUST A CLOSER WALK WITH THEE
(Arr. & Adapted by G. Cates)
AMAZING GRACE
(Arr. & Adapted by G. Cates)
CHURCH IN THE WILDWOOD
(Arr. & Adapted by G. Cates)
IN THE GARDEN (Miles)
PUT YOUR HAND IN THE HAND
(MacLellan)
THE OLD RUGGED CROSS
(Bernard)

PROGRAM 2: (14:00)

HOW GREAT THOU ART (Hine)
WHAT A FRIEND WE HAVE IN JESUS
(Arr. & Adapted by G. Cates)
WHISPERING HOPE
(Arr. & Adapted by G. Cates)
SWEET HOUR OF PRAYER
(Arr. Joe Rizzo-Guy Hovis)
IN THE SWEET BY AND BY
(Arr. Joe Rizzo-Guy Hovis)

PROGRAM 3: (14:00)

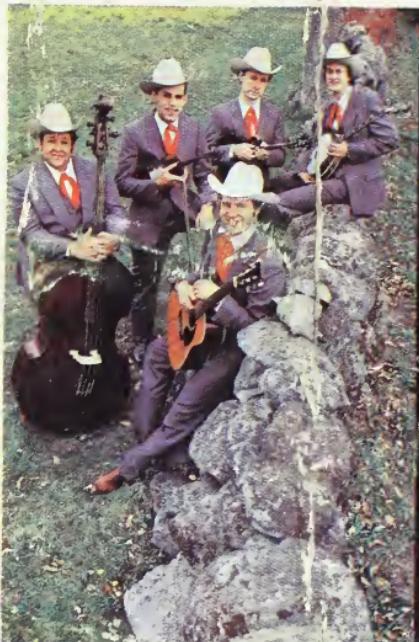
SOFTLY AND TENDERLY
(Ar. Joe Rizzo-Guy Hovis)
HE TOUCHED ME (W.J. Gaither)
GIVE ME THAT OLD TIME RELIGION
(Arr. Joe Rizzo-Guy Hovis)
IT IS NO SECRET
(Stuart Hamblen)
MY TRIBUTE (To God Be The Glory)
(A. Crouch)

PROGRAM 4: (14:00)

PEACE IN THE VALLEY
(Dorsey)
HE (Mullan-Richards)
TAKE MY HAND, PRECIOUS LORD
(T. Dorsey)
LOVE LIFTED ME
(H.E. Smith-J. Rowe)
LET'S ALL GO DOWN TO THE RIVER
(S. Richards-C. Taylor)
ROCK OF AGES
(Arr. Joe Rizzo-Guy Hovis)

R8T-7011

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THE JOHNSON
MOUNTAIN BOYS
WALLS OF TIME

The Johnson Mountain Boys
Walls Of Time

Rou-0160

1 To Late To Say Goodbye Mother's Voice Is In The Wind Weathered Gray Stone (cont.)	3 Weary Hobo Johnson Mountain Chimes Darlin' I'm Coming Home The Nights Are So Long (cont.)
2 Weathered Gray Stone (concl.) Mend This Heart Of Mine The Walls Of Time	4 The Nights Are So Long (concl.) Tell Me What You Think Of My Lord Just Another Broken Heart I Want To Live Like Christ My Savior

Rounder Records
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Somerville, Ma. 02144

MERLE HAGGARD and The Strangers

If We Make It Through December



Capitol
8XT-
11276

PROGRAM 1
If We Make It Through
December 2:41
Love And Honor 2:49
To Each His Own 2:27

PROGRAM 2
I'm An Old, Old Man

(Tryin' To Live While I Can) 2:32
Come On Into My Arms 2:43
Better Off When I Was Hungry 2:25

PROGRAM 3
I'll Break Out Again Tonight 2:50
There's Just One Way 2:50
This Cold War (part 1) 2:54

PROGRAM 4
This Cold War (concl.)
Uncle Lem 2:54
You're The Only Girl In
The Game 2:55

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PROGRAMS

- 1** HONEY IN THE ROCK
THE DARKEST HOUR
NOBODY ANSWERED ME
- 2** I'LL WEAR A WHITE ROBE
SHAKE HANDS WITH MOTHER
HAND IN HAND WITH JESUS
- 3** WHITE DOVE
PURPLE ROBE
- 4** ARE YOU WASHED IN THE BLOOD
I'LL WEAR A WHITE ROBE
MEMORIES OF MOTHER

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Ashland, KY 41101 Ph - (606) 928-9507



RARE EARTH

In Concert

PROGRAM I

1. I Just Want To Celebrate
2. What'd I Say
3. Nice To Be With You
4. Get Ready (*Part I*)

PROGRAM II

1. Get Ready (*Part II*)

PROGRAM III

1. Thoughts
2. Hey, Big Brother

PROGRAM IV

1. Born To Wander
2. (I Know) I'm Losing You

1 SP-3708
Stereo (SP-3729)
PRODUCED BY
SUPERTRAMP
AND PETER HENDERSON

Supertramp

BREAKFAST IN AMERICA

GONE HOLLYWOOD 5:14

THE LOGICAL SONG 4:08

GOODBYE STRANGER 5:47

BREAKFAST IN AMERICA 2:37

OH DARLING 4:01

Words and Music by
Rick Davies & Roger Hodgson
All selections published by
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SP-3708

Stereo (SP-3730)

PRODUCED BY

SUPERTRAMP

AND PETER HENDERSON

2

TAKE THE LONG WAY HOME 5:02

LORD IS IT MINE 4:04

JUST ANOTHER NERVOUS WRECK 4:22

CASUAL CONVERSATIONS 2:58

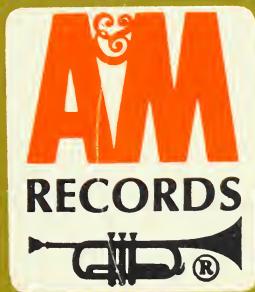
CHILD OF VISION 7:23

Words and Music by
Rick Davies & Roger Hodgson
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HOOKFOOT



STEREO
SIDE 1
SP-4316
(SP-4531)

1. **BLUEBIRD** 4:00
(Stephen Stills) Ten-East Music/Cotillion Music/
Spring Alo Music (BMI)
2. **MYSTIC LADY** 5:08
(Caleb Quaye) Dick James Music, Inc. (BMI)
3. **MOVIES** 5:32
(Ian Duck) Dick James Music, Inc. (BMI)
4. **NATURE CHANGES** 5:32
(Caleb Quaye-Ian Duck) Dick James Music, Inc. (BMI)

Produced by Caleb Quaye

HOOKFOOT

1. **WIM-WOM** 3:20
(Caleb Quaye) Dick James Music, Inc. (BMI)



STEREO
SIDE 2
SP-4316
(SP-4532)

2. **DON'T LET IT BRING YOU DOWN** 4:05
(Neil Young)
Broken Arrow Music/Cotillion Music (BMI)
3. **COOMBE GALLOWS** 3:07
(Caleb Quaye) Dick James Music, Inc. (BMI)
4. **CRAZY FOOL** 4:50
(Caleb Quaye-Ian Duck)
Dick James Music, Inc. (BMI)
5. **GOLDEN EAGLE** 5:32
(Caleb Quaye) Dick James Music, Inc. (BMI)

Produced by Caleb Quaye

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MEDdle
PINK FLOYD

HARVEST



Stereo

SMAS-832
(SMAS 1-832)

Side 1

1. ONE OF THESE DAYS
(Waters-Wright-Mason-Gilmour) ASCAP 5:50
2. A PILLOW OF WINDS
(R. Waters-D. Gilmour) ASCAP 5:10
3. FEARLESS
(*Interpolating "You'll Never Walk Alone")
(Waters-Gilmour) (*Rodgers-Hammerstein) ASCAP 6:03
4. SAN TROPEZ (Roger Waters) ASCAP 3:42
5. SEAMUS
(Waters-Wright-Mason-Gilmour) ASCAP 2:09

PRODUCED BY PINK FLOYD

Recorded in England

MEDDLE PINK FLOYD

HARVEST

Stereo

SMAS-832
(SMAS 2-832)

Side 2

1. ECHOES ASCAP 23:31
(Waters-Wright-Mason-Gilmour)

PRODUCED BY PINK FLOYD

Recorded in England

M.F.D., BY CAPITOL RECORDS, INC., A SUBSIDIARY OF C

A yellow curved band with black text. The text includes 'PRODUCED BY PINK FLOYD' at the top, 'Recorded in England' in the center, and 'CAPITOL INDUSTRIES-EMI, INC., U.S.A. • CAPITOL MARCA REG. • ALL RIGHTS RESERVED. UNAUTHORIZED' along the bottom edge.

CBS

LAMBADA
KAOMA

Productor: Bonaventure

(P)

1989 CBS DISQUES
(FRANCIA)

LADO
(27-04-18634)

ZRI-466012
33 1/3 RPM

1

1 - LAMBADA

(Chico de Oliveira/Chico de Oliveira)

2 - LAMBAREGGAE

(J. Orlando / J. Orlando)

3 - BAILANDO LAMBADA

"Dancando lambada" (Ze María/Ze María)

4 - LAMBAMOR

(Ze María/Ze María)

5 - LAMBA CARIBE

(L. Braz/J. C. Bonaventure)

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO . CBS/COLUMBIA INTERNACIONAL,S.A. DE CV • HECHO EN MEXICO • CBS MARCA REGISTRADA

CBS

LAMBADA
KAOMA

Productor: Bonaventure

LADO
(27-04-18635)

ZRI-466012
33 1/3 RPM

2

1989 CBS DISQUES
(FRANCIA)

- 1 - MELODIA DE AMOR
"Melodie D' amour" (L. Braz/J. C. Bonaventure)
- 2 - SINDIANG
(F. Niang (Fania)/J. C. Bonaventure)
- 3 - SOOPENALA
(F. Niang (Fania)/J. C. Bonaventure)
- 4 - JAMBE FINETE (GRILLE)
(R. Dru/J. Arconte)
- 5 - SALSA NUESTRA
(L. Braz/J. C. Bonaventure)

HECHO EN MEXICO • CBS MARCA REGISTRADA • 24.3.89

(P)

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EDDIE SAUTER - BILL FINEGAN

SIDE 1

WWS 8511 A

THE RETURN OF THE DOODLETOWN FIFERS

1. DOODLETOWN FIFERS
2. APRIL IN PARIS
3. THE CHURCHMOUSE
4. WHEN HEARTS ARE YOUNG
5. ONE IS A LONELY NUMBER
6. DOODLETOWN RACES

HIGH FIDELITY STEREO
UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.



EDDIE SAUTER - BILL FINEGAN

SIDE 2

WWS 8511 B

THE RETURN OF THE DOODLETOWN FIFERS

1. SLEIGHRIDE
2. MOONLIGHT ON THE GANGES
3. A FOGGY DAY
4. RAIN
5. THURSDAY'S CHILD
6. DARN THAT DREAM

HIGH FIDELITY STEREO
UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.



®

UNITED ARTISTS RECORDS

BARBARA
PENNINGTON

SIDE 1

UA-DW928-C
(UAST-18136)

© 1977
United Artists
Music And Records
Group, Inc.

DISCO

33 1/3 rpm

TWENTY-FOUR HOURS A DAY—9:22

(I. Levine-D. R. Leake)
Copyright Control

Produced by Ian Levine & Danny Raye Leake
for Voltafine Productions
Arr. by Paul David Wilson

UNITED ARTISTS MUSIC AND RECORDS GROUP, INC. • LOS ANGELES, CALIFORNIA 90028

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UNITED ARTISTS MUSIC AND RECORDS GROUP, INC.



UNITED ARTISTS RECORDS

**BARBARA
PENNINGTON**

SIDE 2

**UA-DW928-C
(UAST-18136)**

**© 1977
United Artists
Music And Records
Group, Inc.**

DISCO

33 1/3 rpm

TWENTY-FOUR HOURS A DAY—9:22

**(I. Levine-D. R. Leake)
Copyright Control**

**Produced by Ian Levine & Danny Raye Leake
for Voltafine Productions
Arr. by Paul David Wilson**

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PETER & TOBY

SIDE 1
(S-1)

Bold O'Donahue

Mr. Bojangles

Patsy Fagan

Big Brother Sylvester

Sweet Smell of Success

PETER & TOBY

SIDE 2
(S-11)

Mick McGuire
Johnny I Hardly Knew Ya
Paddy Kelly's Brew
My Eggs Don't Taste The Same
Without You
Mountain Tea
Black Velvet Band



THE KINGDOM OF SIMITZ
IN SEARCH OF THE
PUCKERLESS PERSIMMON . . .

SIDE ONE
DTY-7079-A

1. JUNIOR 3:07
(Andrew Braks-Colin Grant)
2. SOMEDAY MY WIFE 3:53
(Andrew Braks-Colin Grant)
3. MIND YOUR MANNERS 2:52
(Andrew Braks-Colin Grant)
4. DON'T CLOSE THE DOOR 6:14
(Andrew Braks-Colin Grant)
5. WAKE UP WAKE DOWN 2:37
(Andrew Braks-Colin Grant)
6. WE BELIEVE IN MICROPHONES 2:00
(Andrew Braks-Colin Grant)

STEREO

Published by
SIMITSONGS:
ASCAP

Produced & Arranged by Colin Grant
Engineered by Larry Feeney
©1979 DESTINY RECORDS



®

THE KINGDOM OF SIMITZ
IN SEARCH OF THE
PUCKERLESS PERSIMMON . . .

SIDE TWO
DTY-7079-B

STEREO

1. JULY 8 (It's In The Paper) 3:00
(Andrew Braks-Colin Grant)
2. SILLY HOUSE 2:34
(Andrew Braks-Colin Grant)
3. CANVAS OF WOE 4:24
(Andrew Braks-Colin Grant-Mark Richard)
4. YOU CAN BE 2:52
(Andrew Braks-Colin Grant)
5. DON'T FEED THE BEASTS 3:30
(Andrew Braks-Colin Grant)
6. ACTING IS NOT BEING 4:06
(Andrew Braks-Colin Grant-Mark Richard)

Published by
SIMITSONGS:
ASCAP

Produced & Arranged by Colin Grant
Engineered by Larry Feeney
©1979 DESTINY RECORDS

CUBHOUSE RECORDS 69 W. 148 ST. HARVEY, IL 60428 (708) 331-2403



CHR 108

© 1991

Curtis A. Jones Music
(ASCAP)

33 1/3 RPM
STEREO

Produced By
Cajmere for
ClubHouse Production

"UNDERGROUND GOODIES VOL. I"

THIS SIDE

1. Donnie Ain't Really Down 4:36
(Cajmere)
2. Mental Breakdown 3:55
(Cajmere)

THAT SIDE

1. Mind Gamez 5:31
(Cajmere)
2. Da Do Da Do Do Do 5:07
(Cajmere)

DISTRIBUTED BY BARNEYS RECORDS 3400 W. OGDEN CHICAGO, IL 60623 (312) 521-6300

ClubHouse Records

69 W. 148 ST Harvey IL 60426

(708) 331-2409

CLUBHOUSE



RECORDS

"UNDERGROUND GOODIES
VOL. I"

Distributed by Barnes Records 3400 W. Odgen Chicago IL 60623 (312)521-8300



S.S.R. 1002

33 1/3 RPM

Produced by: Jessie Jones

Executive Producer: Geno

Recorded at: Chicago Recording Co.

SIDE A

TIME: (Club) 7:00

TIME: (Radio Edit) 4:05

Mixed by: Lugo Rusado

Published by:

Bear Town Publishing (BMI)

CAN'T GET ENOUGH (Club)

CAN'T GET ENOUGH (Radio Edit)

Written by: (Liz Torres, Edward Crosby)

LIZ TORRES featuring EDWARD CROSBY

Additional Keyboards: Curt Underwood

Engineered by: Tom Hanson

State Street Records

320 South State Street

Chicago, Illinois 60604



S.S.R. 1002
33⅓ RPM

Produced by: Jessie Jones
Executive Producer: Geno
Recorded at: Chicago Recording Co.

SIDE B

TIME: (Dub) 7:18
TIME: (Spanish) 4:03
Mixed by: State Street Boys
Published by:
Bear Town Publishing (BMI)

CAN'T GET ENOUGH (Dub)
CAN'T GET ENOUGH (Spanish)
Written by: (Liz Torres, Edward Crosby)

LIZ TORRES featuring EDWARD CROSBY

Additional Keyboards: Curt Underwood

Engineered by: Tom Hansen

State Street Records
320 South State Street
Chicago, Illinois 60604



UNITED
RECORD - PRESSING

TEST PRESSING

A

453 Chestnut St. - Nashville, TN 37203 - www.urpressing.com



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HOT KROKS
The Harvard Krokodiloes
Live At Sanders

Side One

Krok 1
(21461)

HOUSE OF BLUE LIGHT — Arr. Gutcheon
Soloists: Simpson, Gregg

LADY IS A TRAMP — Arr. Gutcheon
JOHNNY O'CONNOR — Krok Songbook

MY BONNIE LASS — Krok Songbook
I'VE GOT RHYTHM — Arr. Merrill-Brown
Soloist: Arnold

MAMA LOOK SHARP
Soloist: Comins

THE KROKENPOOF SONG — Spritzer
ELVIS' GREATEST HITS — Krok Songbook
Soloist: Hansen

HOT KROKS

The Harvard Krokodiloes

Live At Sanders

Side Two

Krok 1
(21461)

MOUNTAIN GREENERY — Arr. Gutcheon
Soloist: Reichheld, Nied

THE EMBLEM — Krok Songbook

THE LETTER — Arr. Goulder
Soloist: Comins

LOCH LOMOND — Arr. R. Vaughn Williams
Soloist: Simpson

BLUE MOON — Krok Songbook
Soloist: Gregg

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A

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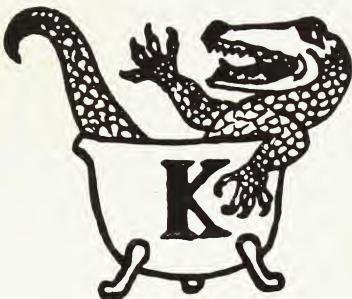


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KROKS ON THE ROCKS

STEREO
PR-704

33 1/3
SIDE ONE

HOUSE OF BLUE LIGHTS
SOMEWHERE OVER THE RAINBOW
WHEN YOU WORE A TULIP
KILLING ME SOFTLY
JOSHUA
SOMETIMES I'M HAPPY
HARK! ALL YE LOVELY SAINTS ABOVE
WHAT'S YOUR NAME?
LET'S DO IT



KROKS ON THE ROCKS

STEREO
PR-704

33 1/3
SIDE TWO

JOHNNY O'CONNOR
SUMMERTIME
MON COEUR SE RECOMMANDÉ A VOUS
I CAN'T GIVE YOU ANYTHING BUT LOVE
THEIR HEARTS WERE FULL OF SPRING
BLAH
BLUE MOON
TEMPTS JAM
ELVIS' GREATEST HITS



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TEST PRESSING

B

ANGELS WATCHING OVER ME

(The Fairfield Four)

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7060 Hollywood Blvd.
Hollywood, Ca. 90028

STEREO 33 1/3 RPM
SIDE ONE
AVI-50023
Produced By:
Shannon Williams

1. DON'T DRIVE YOUR CHILDREN AWAY 2:47
(PD)
2. IN THE WILDERNESS 2:27
(PD)
3. LET ME TELL YOU ABOUT JESUS 2:17
(PD)
4. ALL THE WAY 2:26
(PD)
5. I'LL TELL THE WORLD 2:18
(PD)
6. IN THE UPPER ROOM 2:32
(PD)

ANGELS WATCHING OVER ME

(The Fairfield Four)

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7060 Hollywood Blvd.
Hollywood, Ca. 90028

STEREO 33 1/3 RPM
SIDE TWO
AVI-50023
Produced By:
Shannon Williams

1. I'LL BE SATISFIED 2:06
(PD)
2. WAITING FOR ME 2:24
(PD)
3. ANGELS WATCHING OVER ME 2:01
(PD)
4. I'VE GOT GOOD RELIGION 2:50
(PD)
5. I'M IN YOUR CARE 2:10
(PD)
6. NOBODY TO DEPEND ON 2:58
(PD)



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...visual sound

STEREO

LOS ANGELES 28, CALIF.

QUIET VILLAGE
The Exotic Sounds Of
MARTIN DENNY



LST 7122

LIBERTY RECORDS, INC.

1. STRANGER IN PARADISE
2. HAWAIIAN WAR CHANT
3. CORONATION
4. SAKE ROCK
5. PARADISE FOUND
6. FIRECRACKER

1

...visual sound

STEREO

LOS ANGELES 28, CALIF.

QUIET VILLAGE
The Exotic Sounds Of
MARTIN DENNY



LIBERTY RECORDS, INC.

LST 7122

2

1. MARTINIQUE
2. MY LITTLE GRASS SHACK
CHA CHA CHA
3. TUNE FROM RANGOON
4. HAPPY TALK
5. PAGAN LOVE SONG
6. LAURA
7. QUIET VILLAGE



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TEST PRESSING

B

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CYCLADES

33 1/3 RPM
DISCO SINGLE

Time: 6:42

Arr: Ted/Max &
Pat/Alex

Mastered by:
Mike Pabone

PDS 400

Compatible
Stereo

FIRE TO DESIRE

(Ted Baryson & Max B)

(SACEM/Prismatic Mus.Pub./BMI)

© & © 1979

PRISM RECORDS, INC.

PRISM RECORDS, INC. 636 11TH AVE., NEW YORK, NEW YORK 10036



CYCLADES

33 1/3 RPM
DISCO SINGLE

Time: 6:20

Arr: Ted/Max &
Pat/Alex

Mastered by:
Mike Pabone

PDS 400

Compatible
Stereo

AH! AH! . . . ENCORE

(Ted Baryson & Max B)
(SACEM/Prismatic Mus. Pub./BMI)

© & © 1979

PRISM RECORDS, INC.

PRISM RECORDS, INC. 636 11TH AVE., NEW YORK, NEW YORK 10036

Golden Flamingo

RECORDS

GF 2929-12 A
Time: 7:00



Publ. by
PAP/Leeds Music
Co. and
Heavenly Crown
ASCAP

**THE GUARDIAN ANGEL IS
WATCHING OVER US**

(Peter Brown, Patrick Adams, Margo Williams)

GOLDEN FLAMINGO ORCHESTRA
Featuring Margo Williams

Produced by
Peter Brown and Patrick Adams

Golden Flamingo

RECORDS

GF 2929-12 B

SPECIAL ONE-SIDED RECORD
(Play Other Side)

**TRIBUTE
RECORDS
ONLY TIME WILL TELL
LARRY BENÉ**

SIDE 1

33 $\frac{1}{3}$ RPM

S-5434

LR-1003

STEREO

Total Time: 17:10

- 1. ONLY TIME WILL TELL 2:55**
- 2. WILLOW TREE 3:10**
- 3. YOU CAN BET ON ME 2:50**
- 4. I'M MOVIN' ON 3:15**
- 5. LOVE IS LIKE A GAME 5:00**

All selections cleared through BMI or ASCAP
Distributed by WORLD SOUND
© 1977 Tribute Records

**TRIBUTE
RECORDS
ONLY TIME WILL TELL
LARRY BENÉ**

SIDE 2

STEREO

33 $\frac{1}{3}$ RPM

LR-1003

S-5435

Total Time: 15:10

1. I DON'T WANT TO GET MARRIED 3:05
2. TRUE LOVE 3:30
3. SHOW ME THE WAY 3:35
4. ON YOUR WEDDING DAY 2:20
5. WITH A SIGH 2:40

All selections cleared through BMI or ASCAP

Distributed by WORLD SOUND

© Ⓛ 1977 Tribute Records

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FASHION

FACE ONE

1. STREETPLAYER-MECHANIK
2. YOU ONLY LEFT YOUR PICTURE
3. MOVE ON
4. SOMETHING IN YOUR PICTURE
5. DRESSED TO KILL

FACE TWO

1. LOVE SHADOW
2. IT'S ALRIGHT
3. WHITESTUFF (SHORT CUT)
4. DO YOU WANNA MAKE LOVE
5. SLOW BLUE

33 $\frac{1}{3}$ rpm

© & ℗ 1982 ARISTA RECORDS, INC.

AL 6604



ALL SONGS WRITTEN BY DE. HARRISS EXCEPT "SOMETHING IN YOUR PICTURE"
AND "WHITESTUFF" WRITTEN BY ZEUS B. HELD AND DE. HARRISS

PRODUCED BY ZEUS B. HELD

ARISTA

MANUFACTURED BY ARISTA RECORDS, INC., 6 WEST 57TH STREET, NEW YORK, NY 10019

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FASHION

fabrique

AL 6604

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CSP



A Service of CBS Records



**MORE HITS FROM
YOUR HIT PARADE - VOLUME 2**

P 16941
STEREO

SIDE 1
(AS 16941)

1. MY DARLING, MY DARLING - BUDDY CLARK & DORIS DAY
2. RIDERS IN THE SKY - BURL IVES
3. A BUSHEL AND A PECK - DORIS DAY
4. DOWN YONDER - CHAMP BUTLER
5. DELICADO - PERCY FAITH & HIS ORCHESTRA

ALL SELECTIONS ARE ELECTRONICALLY
RE-CHANNELLED TO SIMULATE STEREO.

© 1983 CBS INC.



Marcas Reg. Printed in U.S.A.

CSP



A Service of *CBS Records*



**MORE HITS FROM
YOUR HIT PARADE - VOLUME 2**

P 16941
STEREO

SIDE 2
(BS 16941)

1. I BELIEVE - FRANKIE LAINÉ
2. HEART OF MY HEART - LES ELGART & HIS ORCHESTRA
3. CHERRY PINK & APPLE BLOSSOM WHITE JERRY MURAD'S HARMONICATS
4. JUST WALKIN' IN THE RAIN - JOHNNIE RAY
5. FASCINATION - JANE MORGAN

ALL SELECTIONS ARE ELECTRONICALLY
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UNITED
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TEST PRESSING

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M C LYTE LYTE AS A ROCK

90905-1
STEREO

114
99
99

SIDE ONE
© 1988
Atlantic Records

1. LYTE VS. VANNA WHYTE (2:47)
(Lyte, King of Chill)
2. LYTE AS A ROCK (4:17)
(Lyte, Audio Two)
3. I AM WOMAN (2:45)
(King of Chill)
4. M C LYTE LIKES SWINGIN' (3:17)
(Lyte)
5. 10 % DIS (5:00)
(Lyte, Audio Two)

All songs published by
First Priority Music, BMI.

ST-FP-886829-SP

DIST BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y. N.Y.



WARNER COMMUNICATIONS COMPANY



M C LYTE LYTE AS A ROCK

90905-1
STEREO

SIDE TWO
© 1988
Atlantic Records

- 96
- 92
1. PAPER THIN (5:14)
(Lyte, King of Chill)
 2. LYTE THEE M C (4:13)
(Lyte, King of Chill)
 3. I CRAM TO UNDERSTAND U (4:39)
(Lyte, Audio Two)
 4. KICKIN' 4 BROOKLYN (2:20)
(Lyte, Audio Two)
 5. DON'T CRY BIG GIRLS (3:57)
(Lyte, Audio Two)

All songs published by
First Priority Music, BMI.

ST-FP-886830-SP

DIST. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y. N.Y.



WARNER COMMUNICATIONS COMPANY



JB 003
SIDE A
TIME: 9:33

STEREO
33 1/3 RPM

**HARLEQIUN FOUR'S
"SET IT OFF"**

(S. Standard)

Produced by GEORGE LOGIOS

Arranged by CRAIG PEYTON

Featuring

BARBERA TUCKER

Vocals Arranged by WILLIE DANIELS

Mixed with LOVE by WALTER GIBBONS

for

1985 JUS BORN Productions Inc. ASCAP

MANUFACTURED AND DISTRIBUTED BY JUS BORN PROD INC . 809 OCEAN AVE BROOKLYN, NY 11226 718 693-8238



JB 003
SIDE B
TIME: 14:22

STEREO
33 1/3 RPM
Instrumental

**HARLEQUN FOUR'S
"SET IT OFF"
WITH ALL THAT YOU FEEL**

(S. Standard)

Produced by GEORGE LOGIOS

Arranged by CRAIG PEYTON

Featuring

BARBERA TUCKER

Vocals Arranged by WILLIE DANIELS

Mixed with LOVE by WALTER GIBBONS

for

1985 JUS BORN Productions Inc. ASCAP

JUS BORN PROD. INC., 809 OCEAN AVE

BROOKLYN, N.Y.

11226 718-693-8238

MANUFACTURED AND DISTRIBUTED BY JUS BORN PROD. INC., 809 OCEAN AVE

OUTER
LIMITS

Ego trip

a SIDE

OL-100

"DREAMWORLD"

1. WORLD OF DREAMS MIX
2. R.E.M. BEATS

212-586-1197

III. DEEP IN SWING mix

IV. HIGHER UNDERSTANDING



EGOTIP!



THE IMPOSSIBLE DREAMERS

other side

this side

LIFE ON EARTH *SPIN*

1982 100 THINGS TO DO MRS

producer Orlando Kimber

- ① Lionheart music
- ② Passion songs

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unauthorised public performance, broadcasting and copying of this work prohibited

SV 3002

SIDE B

A VS Production 1981

6:45

WORLD INVADERS
(P. Perpall)
INSTRUMENTAL

Published by: Visan - Permont Arr&Orch. José Monast
D. Kendricks Produced by: Michel Bibeau
P. Perpall Executive Producer Vincent
Ciambrone P. Perpall

MADE IN CANADA

RIO RECORDS, 466 McNICOLL AVE., WILLOWDALE, ONTARIO MANUFACTURED BY VS RECORDS

DISTRIBUE PAR / DISTRIBUTED BY



"A SHEP PETTIBONE MIX"
For Mastermix Productions

SG 401 DJ

SG 401 A

6:25

NOT FOR SALE

**SIDE A
STEREO
ASCAP
33 $\frac{1}{3}$ RPM**

FALLING IN LOVE
(D. Conley-T. Byrd)
SURFACE

Produced And Arranged By David (Pic) Conley And
Toni Byrd For First Love Prods.

Recorded At House Of Music By Julian Robertson

© 1983 Salsoul Record Corp.

SALSOUL RECORDS 401 FIFTH AVENUE, N.Y., N.Y. 10016



"A SHEP PETTIBONE MIX"
For Mastermix Productions

SG 401 DJ

SG 401 B

7:30

NOT FOR SALE

**SIDE B
STEREO
ASCAP
33½ RPM**

FALLING IN LOVE (INSTRUMENTAL)

(D. Conley-T. Byrd)

SURFACE

Produced And Arranged By David (Pic) Conley And
Toni Byrd For First Love Prods.

Recorded At House Of Music By Julian Robertson

© 1983 Salsoul Record Corp.

SALSOUL RECORDS 401 FIFTH AVENUE, N.Y., N.Y. 10016



Fantasy®

Deep Space Music - BMI

Time: 6:55

Produced by Cybotron &
Ben Grosse

D-226
(Side A)
**VOCAL
STEREO**
33 $\frac{1}{3}$ RPM

TECHNO CITY
(3070-One-Jon-5)
CYBOTRON

© 1984, Fantasy, Inc.
(D-226-A)

FANTASY RECORDS, BERKELEY, CALIFORNIA



Fantasy®

Deep Space Music - BMI

Time: 6:40

Produced by Cybotron &
Ben Grosse

D-226

(Side B)

INSTRUMENTAL
STEREO

33 1/3 RPM

TECHNO CITY

(3070-One-Jon-5)

CYBOTRON

© 1984, Fantasy, Inc.

(D-226-B)

FANTASY RECORDS, BERKELEY, CALIFORNIA

Cajual Records 7743 S. Wood Chicago, IL 60620 (312) 571-7627

RT

"STATES EP"

(Cajmere, Ron Trent)

NORTH SIDE

1. REALTERED STATES 1
2. REALTERED STATES 2



CAJ 205

33.3 RPM Stereo

Produced by Ron Trent and

CAJMERE

Exec. Producer: CAJMERE

Cajual Records

©1993 Cajual Music/Creative Control ASCAP

Manufactured and Distributed by Emotive Records 160 Fifth Ave. Suite 615 NY, NY 10010 (212) 645-7380

Cajual Records 7743 S. Wood Chicago, IL 60620 (312) 571-7627

RT

SOUTH SIDE

1. **MAGIC WOMAN**
(CAJMERE, RON TRENT)
2. **CAN WE ALL
JUST GET ALONG**
(CAJMERE)



Manufactured and Distributed by

Emotive Records 160 Fifth Ave. Suite 615 NY, NY 10010 (212) 645-7330

QUIET RECORDS PRESENTS

BIRDIE BYRD

ALL TRACKS PRODUCED & MIXED BY:
D.J. PATRICK

ALL VOCAL BY: BIRDIE BYRD, DIRTY DE,
NASTY ROD

ALL TRACKS MIXED & ENGINEERED AT:
QUIET STUDIO

ALL TRACKS E.Q. BY: D.J. PATRICK

EXECUTIVE PRODUCER: PATRICK
McDONALD

QR-018

SIDE A

WHOA NOW HEY NOW - QUIET HIT MEN REMIX
WHOA NOW HEY NOW - D.J. PATRICK NO MUSIC MIX
WHOA NOW HEY NOW - QUIET HIT MEN INSTRUMENTAL

DISTRIBUTED BY: LIAISON 410-880-6111

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Scratch
+2.0
Big girl
Nasty
watch
girl

CK 410-539-0031

QUIET RECORDS PRESENTS

TRÉ NASTY

SIDE B

ALL TRACKS PRODUCED & MIXED BY:
D.J. PATRICK

ALL VOCAL BY: BIRDIE BYRD, DIRTY DE,
NASTY ROD

ALL TRACKS MIXED & ENGINEERED AT:
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ALL TRACKS E.Q. BY: D.J. PATRICK

EXECUTIVE PRODUCER: PATRICK
McDONALD

QR-018

GOING DOWN - BYRD + DEE VOCAL MIX
GOING DOWN - QUIET HIT MEN DUB MIX
GOING DOWN - D.J. PATRICK BONUS MIX

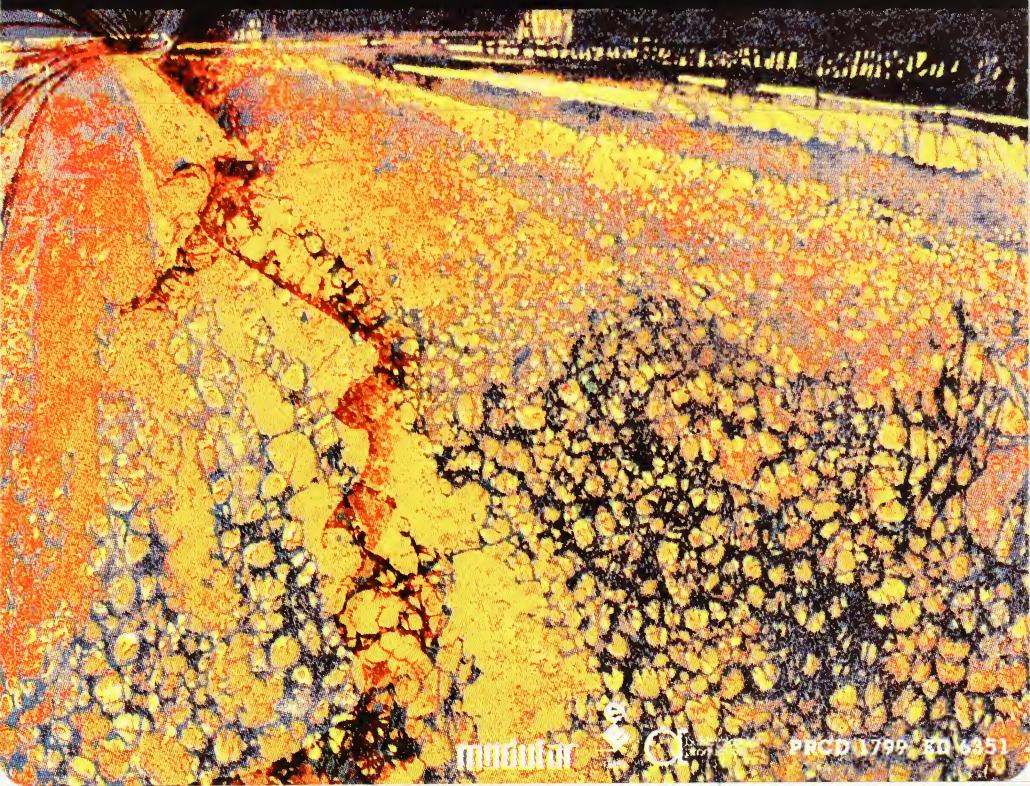
DISTRIBUTED BY: LIAISON 410-880-6111

©® GRAND DOLLAR PRODUCTION. FOR INFO CONTACT D.J. PATRICK 410-539-0031

THE AVALANCHES SINCE I LEFT YOU

PERFORMING LIVE DJ SET AT MOBY'S AREA 2 FESTIVAL AUG 6-16TH

WWW.MODULARPEOPLE.COM/avalanches



modular



PRCD 11799 8016351

MFG. by ELEKTRA ENTERTAINMENT, 75 Rockefeller Plaza, New York NY 10019, 345 N. Maple Drive, Bellmawr NJ 08031 A Division of Warner Communications Inc. 

The Avalanches Since I Left You

1. Prince Paul Remix 2. Stereolab Remix

ED 6351

Side A

Stereo

33 1/3 RPM



(Edward Drennen, Jimmy Webb, Jeanne Sae, The Avalanches EMI Music Publishing/Warner/Chappell Music Ltd/Leosong Copyright Service/Control
Produced and Arranged by the Viking Bobby C & Darren Seltmann
1. Remixed by Prince Paul featuring Kelli Rae & Breeze from the Juggaknots
2. Remixed by Stereolab
3. Remixed by Cornelius. Additional instrument by Keigo Oyamada
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The Avalanches Since I Left You

3. Cornelius Remix 4. Album Version

ED 6351
Side B
Stereo
33 1/3 RPM



Contains elements from "Everyday" written by Jeanne Salo, publ. by Warner-Tamerlane Publ. Corp & Attraction Music Inc (BMD) (adm. Warner-Tamerlane Publ. Corp) performed by the Main Attraction, used under license from Capitol Records, a division of Capitol Records, Inc contains a sample from "Let Do The Latin Hustle" written by Edward Drennen, publ. by Damit Music, Inc (BMD), adm. by Golden Rule Administrators, performed by Klaus Wunderlich, courtesy of EastWest Records GMBH Germany, a Warner Music Group Company, and embodies portions of "By The Time I Get To Phoenix" written by Jimmy Webb, publ. by EMI Soehne Music Inc & Jonathan Three Music Co. (BMD), Administered by LaStrada Entertainment Co. All Rights Reserved. Used by permission.

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THE C.I.A.
(DIAMOND K. & J-ROC)
WHERE YALL FROM?

SIDE A
PM6017-1

1. EAST COAST MIX
2. B-MORE MIX
3. INSTRUMENTAL
4. PUSH IT UP

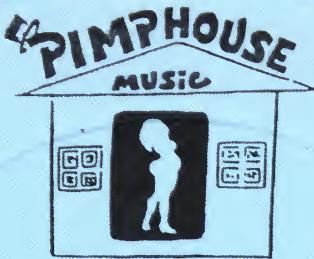
(From the album '69 Positions in stores now)

All songs written and performed by Johnny Jackson &
Dwayne Williams, Smooth Momentum ASCAP ©® 1998

Produced by Dukeyman & The C.I.A.

Executive Producer: Diamond K

PimpHouse Music 6 N. Berlinc Ave. Baltimore Md. 21229 (410)716-0327



THE C.I.A.

(DIAMOND K. & J-ROC)
BOUNCE DAT ASS

SIDE B
PM6017-1

1. VOCAL (FEATURING BIG L)
2. ACCAPPELLA
3. INSTRUMENTAL
4. TEAR DA CLUB UP (BONUS TRACK)

Produced by Dukeyman & The C.I.A.

Note: 4 all yall Y.B. Ass Niggas wit one or two songs thinkin yall the
shit...Get The Burgers Whimpy.

Yours truly

Hollywood DK

Executive Producer: Diamond K

PimpHouse Music 6 N. Berlitz Ave. Baltimore Md. 21229 (410)716-0327

SPENCER KINCY

Tangled Thoughts Vol I

NORTHSIDE
"Don't Stop"
"At Play"

Cajual Music/
MTT Music (ASCAP)
Produced and Written by
Spencer Kinney for
Cajual Productions

CAJ 211-1
33.3 RPM STEREO

©P 1994 CAJUAL MUSIC

Cajual Records 1229 N. North Branch Suite 218 Chicago, IL 60622 312.642.8008 Fax: 312.642.8755

SPENCER KING

Tangled Thoughts Vol 1

**SOUTHSIDE
"Marathon"
"Kit Kat Club"***



***Vocal intro by Dave Gandy.**

MADE IN CANADA



A PRODUCT OF
RODEO RECORDS LTD.

Side 1

RBS. 1051

RODEO RECORDS SALUTE TO SYDNEY, CAPE BRETON ISLAND ON ITS 175TH ANNIVERSARY

- Band 1. MY CAPE BRETON HOME (Lillian Crewe Walsh-Charlie MacKinnon) CHARLIE MACKINNON & The Downeasters 2:34
Band 2. INVERNESS JIG & BADDECK GATHERING JIG - WINSTON (SCOTTY) FITZGERALD 2:38
Band 3. MAIRIBROIDEACH (Sung In Gaelic) MAE CAMPBELL CAMERON 4:10
Band 4. MARCH OF THE 93RD AT MODDER RIVER & MULIN DHU REEL - DAN JOE MACINNIS (Marie MacLellan-Piano) 3:03
Band 5. THE ROAD TO THE ISLES- MACDOUGALL GIRLS PIPE BAND 3:00

33 1/3 R.P.M.

(M.G. 271)
MADE IN CANADA BY LONDON RECORDS OF CANADA LTD.

MADE IN CANADA



A PRODUCT OF
RODEO RECORDS LTD.

Side 2

RBS. 1051

**RODEO RECORDS SALUTE TO SYDNEY, CAPE
BRETON ISLAND ON ITS 175TH ANNIVERSARY**

- Band 1. BURNT LEG-PEGGY'S IN THE BARN-SWEET PEGGY'S REEL
JOE MACLEAN (Lila Hashem - Piano) 2:15
- Band 2. FRASER JAMIESON'S REEL (Arr. Joe Murphy) JOE
MURPHY & HIS RADIO SWING BAND 2:35
- Band 3. LORD ALEXANDER KENNEDY (March)
PIPER PETER MORRISON 2:07
- Band 4. LOCHABER GATHERING MARCH & BOB JOHNSON
REEL - ANGUS CHISHOLM (Maybelle Chisholm - Piano
Mickey McIntyre - Guitar) 2:35
- Band 5. BOTTLE OF PUNCH; THE BANKS OF
MOY - Jigs - JOHN WILMOT (Mrs.
Leonard Leadbeater-Piano) 3:10

31/3
R.P.M.

MADE IN CANADA BY
LONDON RECORDS OF CANADA LTD.

tempo
OF KANSAS CITY

MY HOPE OF GLORY
NANCY BOURDEAU

Side One

R7049

1. MY WONDERFUL LORD (MEDLEY) - 6:17
MY WONDERFUL LORD - Lillenas/
Nazarene Publishing House - SESAC
MY JESUS, I LOVE THEE -
Featherton-Gordon-P.D.
SWEET JESUS - Goodwin/Gospel
Publishing House - SESAC
2. HIS PERSONAL CONCERN - Johnson-Skillings/
Lillenas SESAC - 3:54
3. MY HOPE OF GLORY - Johnson-Skillings/
Lillenas SESAC - 2:44

Arrangements by Otis Skillings

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tempo

OF KANSAS CITY

MY HOPE OF GLORY
NANCY BOURDEAU

Side Two

R7049

1. TURN ME ON! LIGHT ME UP!
Lister/Lillenas - SESAC - 3:00
2. LOVE THEME (From "Spirit of '76") -
Johnson/Lillenas - SESAC - 3:11
3. ALL OF ME - Lister/Lillenas - SESAC - 3:18
4. Medley from SHOW ME - 6:50
JESUSIJESUS! - Owens/Lillenas - SESAC
HE DIED FOR US - Owens/Lillenas - SESAC
JUST ASK HIM - Owens/Lillenas - SESAC

Arrangements by Otis Skillings

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CAEDMON

Nathaniel Hawthorne
THE MINISTER'S
BLACK VEIL

TC-1120-A

Side 1

Read by
BASIL RATHBONE

Directed by Howard Sackler

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DAG HAMMARSKJÖLD
JUNIOR HIGH SCHOOL LIBRARY

Nathaniel Hawthorne
YOUNG GOODMAN BROWN

TC-1120-B

Side 2

Read by
BASIL RATHBONE
Directed by Howard Sackler

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CAEDMON

James Fenimore Cooper
THE LAST OF THE MOHICANS

TC-1239-A

Side 1

30:45

Beginning

Read by

James Mason and cast

Directed by

Howard Sackler

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MADE IN U.S.A.

CAEDMON

James Fenimore Cooper
THE LAST OF THE MOHICANS

TC-1239-B

Side 2

34:03

Conclusion

Read by
James Mason and cast

Directed by
Howard Sackler

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CDOKEN ARTS

R83

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SA 824

Made in U.S.A.

SIDE ONE

N8-OP-5025

JUST SO STORIES

by RUDYARD KIPLING

read by

JILL BALCON and ROBERT SPEAIGHT
(Volume II)

Bond 1: The Beginning of the Armadillos

read by Robert Speaight

Presented by Arthur Luce Klein

33 1/3 RPM

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SPOKEN ARTS



SA 824

Made in U.S.A.

SIDE TWO

N8-OP-5026

JUST SO STORIES

by RUDYARD KIPLING

read by

JILL BALCON and ROBERT SPEAIGHT

(Volume II)

Band 1: The Elephant's Child

read by Jill Balcon

Presented by Arthur Luce Klein

33 1/3 RPM

BROADCASTED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

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R 98

16 $\frac{2}{3}$
RPM

LISI

RY

J 1618-1

SIDE 1

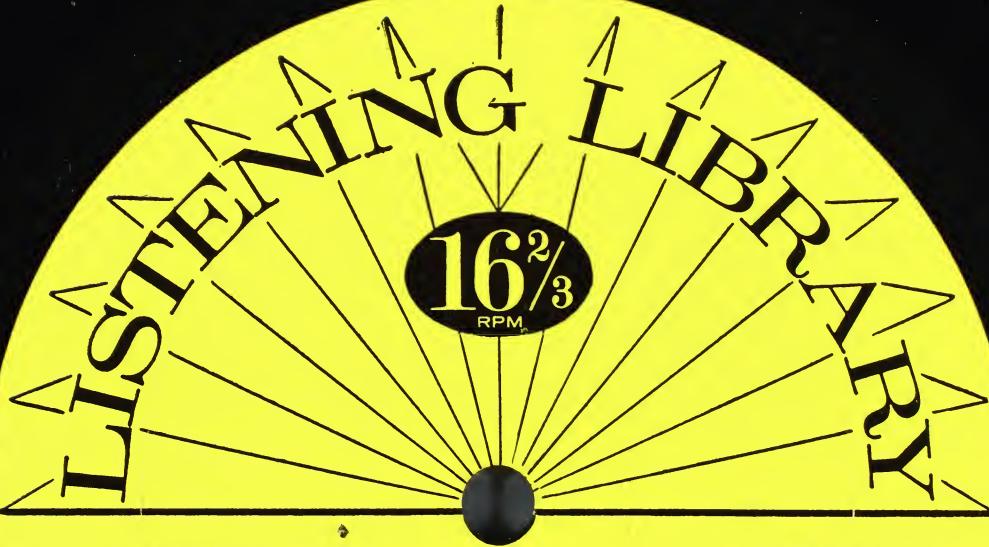
KON-TIKI and other sea stories
from

The book about Famous Voyages in Small Boats
Copyright 1956, John Merrett, Published by
Frederick Muller Ltd., London

Captain Bligh of the "Bounty"
The Men of the "Trevessa"

Read by MICHAEL RYAN

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J 1618-2

SIDE 2

**KON-TIKI and other sea stories
from**

The book about Famous Voyages in Small Boats
Copyright 1956, John Merrett, Published by
Frederick Muller Ltd., London

Kon-Tiki; Escape From The Antarctic

Read by MICHAEL RYAN

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R178

DAG HAMMARSKJOLD
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GAV

LEXINGTON

AMERICAN SHORT STORIES
Vol. 6

LE 7710 A

SIDE 1

The Furnished Room

by

O'HENRY

The Tell-Tale Heart

by

EDGAR ALLAN POE

read by

John Randolph

33 $\frac{1}{3}$

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• CONTENTS

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LEXINGTON

AMERICAN SHORT STORIES

Vol. 6

LE 7710 B

SIDE 2

The Great Stone Face
by
NATHANIEL HAWTHORNE

read by
Ed Riley

33½

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DAG HAMMARSKJOLD
JUNIOR HIGH SCHOOL LIBRARY
MASTERWORKS

Judith
Rutherford Marechal
presents

IN WHITE AMERICA
by

MARTIN B. DUBERMAN

Directed by HAROLD STONE

Musical Direction by OSCAR BRAND

KOS 2430

Side I
XSM 76145

GLORIA FOSTER, JAMES GREENE
MOSES GUNN, CLAUDETTE NEVINS
MICHAEL O'SULLIVAN
FRED PINKARD
Music performed by
BILLY FAIER

↑ "360 SOUND" STEREO "360 SOUND" ↑
⑧ "COLUMBIA", "MASTERWORKS", MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

MASTERWORKS

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KOS 2430

Side 2
XSM 76146



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Music performed by
BILLY FAIER

↑ "360 SOUND" STEREO "360 SOUND" ↑
⑧ "COLUMBIA", "MASTERWORKS", MARCAS REG. PRINTED IN U.S.A.

NEWBERY AWARD RECORDS, INC.

A Recorded Dramatization
of the
Newbery Honor Book
THE LONER

Based on the book by Ester Wier

NAR 3046
33 1/3 RPM

SIDE 1

Time: 22:44

©MCMLXIII by Ester Wier

Published by David McKay Co., Inc.

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DIVISION OF

MILLER-BRODY PRODUCTIONS, INC.



NEW YORK, N.Y.

A Recorded Dramatization
of the
Newbery Honor Book

THE LONER

Based on the book by Ester Wier

NAR 3046
33 1/3 RPM

SIDE 2

Time: 21:28

©MCMLXIII by Ester Wier

Published by David McKay Co., Inc.

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Miller

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▼
NEW YORK N.Y.

SPOKEN ARTS



HEROES, GODS AND MONSTERS OF THE GREEK MYTHS

SA(S) 1000
Made in U.S.A.

Side One
SA(S) 1000

by Bernard Evslin

Read by RICHARD KILEY and JULIE HARRIS

Directed by Paul Kresh

The Gods (Part II)

Band 1: Artemis (Julie Harris) - 7:08

Band 2: Apollo (Richard Kiley) - 4:55

Band 3: Sons of Apollo (Richard Kiley) - 8:56

Band 4: Aphrodite (Julie Harris) - 4:57

Presented by Arthur Luce Klein

33 1/3 RPM

From HEROES, GODS AND MONSTERS
OF THE GREEK MYTHS

by Bernard Evslin

Published by Four Winds Press

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SPOKEN ARTS



HEROES, GODS AND MONSTERS OF THE GREEK MYTHS

SA(S) 1000
Made in U.S.A.

Side Two
SA(S) 1000

by Bernard Evslin
Read by RICHARD KILEY and JULIE HARRIS
Directed by Paul Kresh

Band 1: Prometheus (Richard Kiley) - 7:19
Band 2: Daedalus (Richard Kiley) - 19:46

Presented by Arthur Luce Klein
33 1/3 RPM

From HEROES, GODS AND MONSTERS
OF THE GREEK MYTHS
by Bernard Evslin
Published by Four Winds Press

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"HOME GROWN"

ONE SIDE

BY ESPER



SONIC 1	:51
INTRO	2:16
SONIC 2	:22
SPINNER	:55
SONIC 3	:36
MARAWANA RUMBLE	3:01
SONIC 4	:22
HOME GROWN	3:55
SONIC 5	:52
ESOTERICAL	2:06
SONIC 6	:30

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"HOME GROWN"

OTHER SIDE

BY ESPER

PULSES	1:25
SONIC 7	:24
SCRITCHES	:33
TRUCKIN'	:52
SONIC 8	:23
FORCES	:45
SONIC 9	:37
DEANA	:47
SONIC 10	:02
COSMIC WALK	1:37
GIGGLE GRASS	:32
TINKLER	:50
SLIDEOUT	3:10
MONEY	:51
SONIC 11	:08
SPIRALS	1:03
HIGHMONICS	1:22

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RECORDING FOUNDATION**

3015 Fernwood Avenue
Los Angeles 39, California

33 $\frac{1}{3}$ RPM

LW-2001-A

**SPIRITUAL IMAGINATION
FLORENE R. MARCHESI**

**LIVING WORD
RECORDING FOUNDATION**

**3015 Fernwood Avenue
Los Angeles 39, California**

33 $\frac{1}{3}$ RPM

LW-2001-B

**SPIRITUAL WARFARE
FLORENE R. MARCHESI**

SONGS OF THE
HUMPBACK WHALE

1

ST-620
(ST 1-620)

1. SOLO WHALE
2. SLOWED-DOWN SOLO WHALE
3. TOWER WHALES
4. DISTANT WHALE

NONE 9:26
NONE 1:02
NONE 3:17
NONE 3:52

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Capitol®

SIDE 1

Libertyville High School
Choral Groups
1966

Nancy E. Anderson, Director

FRESHMAN CHORUS

1. No Man Is An Island . . . Whitney
2. Blessed Be God . . . Jacobson

TREBLE CLEF

3. Wondrous Love . . . arr. Pooley

prod. by



HIGH FIDELITY
24479

303 Pine Street
Prospect Heights, Ill.

4. Simple Gifts . . . Copland

JUNIOR CHOIR

5. The Lord Is A Mighty God . . . Mendelssohn

6. Set Down Servant . . . arr. Shaw

GIRLS ENSEMBLE

7. How Merrily We Live . . . Este

SENIOR CHOIR

8. Miserere Mei . . . Lotti

9. Echo Song . . . Orlando di Lasso

10. Steal Away . . . arr. shaw-parker

33 1/3

SIDE 2

Libertyville High School
Choral Groups
1966

Nancy E. Anderson, Director

SENIOR CHOIR CONCERT

1. My Sweet Song Will Be... - Final
2. RUM-A-DUL-QUE - Final
3. Hallelujah



HIGH FIDELITY
24479

303 Pine Street
Prospect Heights, IL

3. Hallelujah - Senior Choirs - Wagner
 4. Valse - - - - -
 5. Far East Folk Festival - Nelson
 - JUNIOR CHOIR - - - - - GINGER
 6. Romeo & Juliet - "The Tender Trap" - - - - - Capriccio
- COMBINED CHOIR GROUPS
7. Poor Man's Blues - - - - -
 8. I'm Gonna Win - - - - -
 9. Let It Go - - - - -

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RADIO STATION COPY

Publisier:

Cedarwood Pub.
Co., Inc. (BMI)

TIME: 2:09

45 RPM
4 - 42353
JZSP 56127

THE YANKEE TRADER
- M. Wilkin - F. Burch -
BILL PHILLIPS

COLUMBIA

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RADIO STATION COPY

Publisher:

Cedarwood Pub.
Co., Inc. (BMI)

TIME: 2:11

45 RPM
4 - 42353
JZSP 56128

PLEDGED TO SILENCE

- W. Walker - I. Stanton -

BILL PHILLIPS

COLUMBIA

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RADIO STATION COPY

Publisher:
Spanka Music
Corp. (BMI)

TIME: 2:15

45 RPM
4 • 42392
JZSP 56438

GENTLEMAN'S AGREEMENT

- A. Thomas - A. Kasha -

JOEY BROOKS

Arranged & Conducted by
Robert Mersey

COLUMBIA

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RADIO STATION COPY

Publisher:

Dollar Music,

Inc. (BMI)

TIME: 2:30

45 RPM
4 - 42392

JZSP 56439

I'LL BRING A RING FOR YOU
- J. Brooks -
JOEY BROOKS

Arranged & Conducted by
Robert Mersey

COLUMBIA

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RADIO STATION COPY

Publisher:
Neillrae Music

(BMI)

TIME: 2:26

45 RPM

4 - 42289

JZSP 55787

I GUESS I'LL NEVER LEARN

- J. Hathcock - W. Allard -

CHARLIE PHILLIPS

COLUMBIA

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**RADIO
STATION COPY**

Publisher:

Tuckahoe Music,
Inc. & Neillrae
Music (BMI)

TIME: 2:59

45 RPM

4 - 42289

JZSP 55788

NOW THAT IT'S OVER
-R. Winkler-J. Reeves-D. Kelley-
CHARLIE PHILLIPS

UNITED
ARTISTS
RECORDS

UA 50127
ZTSP 123394
Time: 2:12

Wilderness Music
Publishing Co.
BMI

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PROMOTION COPY

TOMMY CASH
THAT'S WHERE MY BABY USE TO BE

(H. Howard - G. Meyers)

Produced by Kelso Herston

NEW YORK 1B N.Y. MADE IN U.S.A.

**UNITED
ARTISTS**
RECORDS

Herston

2/18/67

UA 50127

ZTSP 123395

Time: 2:39

Tree Publishing
Co. Inc.
BMI

**NOT FOR SALE
PROMOTION COPY**

**TOMMY CASH
JAILBIRDS CAN'T FLY**

(C. Putman)

Produced by Kelso Herston

NEW YORK 19 N.Y. MADE IN U.S.A.

**UNITED
ARTISTS**
RECORDS

UA 50009
ZTSP 106671
Time: 2:07

Pamper Music
BMI

PROMOTION COPY

NOT FOR SALE

BOBBY LEWIS
YOU REMIND ME OF MYSELF

(B. J. Lewis)

Prod. by Kelso Herston

NEW YORK 19 N.Y. MADE IN U.S.A.



UA 50009
ZTSP 106672
Time: 2:17

Pamper Music
BMI
Produced by:
Kelso Harston

PROMOTION COPY

NOT FOR SALE

BOBBY LEWIS
I HOPE YOU FIND IN HIM WHAT
YOU WERE LOOKING FOR IN ME
(R. Pennington)

NEW YORK 19 N.Y. MADE IN U.S.A

RCA VICTOR



47-6042
(F2WW-1165)

45 RPM
"NEW ORTHOPHONIC"
HIGH FIDELITY



JUST A MAN
(Stuart Hamblen)
Stuart Hamblen

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

RCA VICTOR



47-6042
(F2WW-1167)

45 RPM
"NEW ORTHOPHONIC"
HIGH FIDELITY

GO ON BY
(Stuart Hamblen)

Stuart Hamblen

TRADE MARKS® REGISTERED

MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

NOT FOR SALE

LAURIE[©]

LAURIE RECORDS INC., NEW YORK



REVERSE
RECORD NO.

L 3164

Arch Music
Co., Inc.
ASCAP

Time: 2:35
P3KM-2363

Arranged and
conducted by
Glen Stuart

TINA TOLD ME
(Wally Gold-Sid Siegel)

RONNIE BAKER

'From the Motion Picture Corp. of
America production
"Two Before Zero"

NOT FOR SALE

NOT FOR SALE

LAURIE®

LAURIE RECORDS INC., NEW YORK



RECORD NO.

L 3164
Just Music
Corp.-BMI

Time: 2:29
P3KM-2365

Arranged and
conducted by
Glen Stuart

LAND OF LOVE
(Welton Young-Brenda Lee Jones)

RONNIE BAKER

NOT FOR SALE

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J., MADE IN U. S. A.
RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—“HIS MASTER'S VOICE”—“RED SEAL”—REG. U. S. PAT. OFF.—“RCA” REGISTERED TRADE MARK
RCA VICTOR

45 RPM

Record No.
48-0381-A
(21-0381-A)



THE RED WE WANT IS THE
RED WE'VE GOT

(In the Old Red, White and Blue)
(Jimmy Kennedy—Bickley Reichner)

Elton Britt
and the Skytoppers

RCA VICTOR

Record No.
48-0381-B
(21-0381-B)



THERE'S A STAR SPANGLED BANNER
WAVING SOMEWHERE

(Paul Roberts-Shelby Darnell)

Elton Britt

and the Skypoppers

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J., MADE IN U. S. A.

MANUFACTURED BY
COMPO CO., LTD., CANADA

APEX

TRADE

MARK

BROADCAST UNDER

LICENSE ONLY

RECORD NO.

77056
(14018)
(2:34)

45 rpm

HEY FRIEND, SAY FRIEND

(Un Jour, Un Jour)
(Stephane Venne)

THE LEVEE LOUNGERS

13-110

MANUFACTURED BY
COMPO CO., LTD., CANADA

APEX

TRADE

MARK

BROADCAST UNDER

LICENSE ONLY

RECORD NO.

77056

(14019)

(3:05)

WAX TRAX
50

25¢

CANADA

(Bobby Gimby)

THE LEVEE LOUNGRERS

TOMLYN

Wilderness Music

BMI

2:35

No. 2
Produced by
Waylon Jennings
&
Jim Musil

RAY CORBIN

MAN OF CONSTANT SORROW

(Waylon Jennings)

TOMLYN

Wilderness Music
BMI
2:42

No. 2
Produced by
Ray Corbin
&
Jim Musil

RAY CORBIN

A HABIT I CAN BREAK

(Ray Corbin)

THE HIGHLAND ROCK

(Adapted by D. Reed)

Simon-Jackson/Tailormade — BMI

LIBERTY

audition

THE JOINER, ARKANSAS STATE
COLLEGE EXCHANGE STUDENTS
MARCHING BAND

MFD.

BY

LIBERTY RECORDS, INC.

2:00
F-55341

LB-1250

Instrumental
Producer:
Independent
Record Prod.
By D. Reed

HOLLYWOOD, CALIFORNIA, U. S. A.

HOP-SCOTCH

(Adapted by D. Reed)

Simon-Jackson/Tailormade — BMI

record

LIBERTY

audition

THE JOINER, ARKANSAS STATE
COLLEGE EXCHANGE STUDENTS
MARCHING BAND

MFD. BY LIBERTY RECORDS, INC.

1:45
F-55341

LB-1251

Instrumental
Producer:
Independent
Record Prod.
By D. Reed

HOLLYWOOD, CALIFORNIA, U. S. A.

HEY SHORTY!

(J. Castor-J. Pruitt)

NOT
FOR SALE

PROMOTIONAL
RECORD



Jimpire
Music Co.
BMI-2:40

Produced by:
CASTOR-
PRUITT
PRODUCTION
COMPANY

JIMMY CASTOR

Arranged by Jimmy Castor

P-2358

(45-25165)

11/10/80

HEY SHORTY (Part 2)

(J. Castor-J. Pruitt)

NOT
FOR SALE

PROMOTIONAL
RECORD



Jimpire
Music Co.
BMI-2:43

Produced by:
CASTOR-
PRUITT
PRODUCTION
COMPANY

JIMMY CASTOR

P-2358

(45-25166)

THE CITY

SPECIAL
RUSH
RESERVICE

**45 RPM
SIDE 1**

DISTRIBUTED BY
CBS RECORDS
CBS, INC.
51 WEST 52 STREET
NEW YORK CITY

ZS7 113
ZS7 113-1



ODE

RADIO STATION
COPY
NOT FOR SALE

SNOW QUEEN

-G. Goffin - C. King-
Produced by Lou Adler
Screen Gems-Columbia
Music, Inc. (BMI)
Time: 3:39

Major Records

REG. U.S. PAT. OFF.

MONO
Side 1
45 RPM

TJV-
DEMO-1
2:50

THE MAJOR PRODUCTION MUSIC LIBRARY

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publicly without written license."

Produced by Thomas J. Valentino Inc.
151 West 46th St.
New York, N. Y. 10036
(212) 248-4675

Major Records

REG. U.S. PAT. OFF.

MONO
Side 2
45 RPM

TJV-
DEMO-2
3:02

THE MAJOR PRODUCTION SOUND EFFECTS LIBRARY

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151 West 46th St.
New York, N. Y. 10036
(212) 248-4875

For Broadcast Only
OPERATION HEADSTART
as
EARLE DOUD & ALEN ROBIN
Present
SCORE 3 POINTS



PRO 4252

33 $\frac{1}{3}$ RPM

SIDE 1

Not For Sale

**THE OFFICIAL ROBIN-DOUD NATIONAL
POLITICAL SURVEY TEST**

1. True or False (1:05)
2. Multiple Choice (1:55)
3. The Survey Score (1:05)
4. Multiple Choice (1:54)

MFD. BY CAPITOL RECORDS, INC., U.S.A. © T.M. *Capitol* MARCA REG.

For Broadcast Only
OPERATION HEADSTART

as
EARLE DOUD & ALEN ROBIN
Present

SCORE 3 POINTS



SIDE 2

PRO 4253

33 $\frac{1}{3}$ RPM

Not For Sale

**THE OFFICIAL ROBIN-DOUD NATIONAL
POLITICAL SURVEY TEST**

1. True or False (1:46)
2. Determination (:55)
3. Multiple Choice (2:12)

MFG. BY CAPITOL RECORDS, INC., U.S.A. AT MARCH 1964

DON DeFORE
TALKS
METHODIST
TELEVISION

Don Hall, producer



*Introduction from "Hazel" Television Show
with Shirley Booth*

TIME 6:16 min.—33 $\frac{1}{3}$ R.P.M.

TV-RADIO MINISTRY RECORDING

Commission on Promotion and Cultivation
of The Methodist Church

Baton

RECORDS, INC.
New York City

RECORD NO.

BE 7001
Side A

45 R.P.M.
Extended Play
(EP-BA-1)

ROCK 'N ROLL

1. NINE O'CLOCK EXPRESS
2. LINDY ROCK

FRANK 'FLOORSHOW' CULLEY
ORCHESTRA

Baton

RECORDS, INC.
New York City

RECORD NO.

BE 7001
Side B

45 R.P.M.
Extended Play
(EP-BA-2)

ROCK 'N ROLL

1. SENT FOR YOU YESTERDAY
2. THAT GIRL

BUDDY TATE
ORCHESTRA

RHODY RECORDS

Pera Music Corp.
BMI (2:25)

RH 15
P4KM 7283

Arranged by
George Burke

MIAMI HOLIDAY (CHA-CHA)

(George Burke)

GEORGE BURKE

At The Hammond Organ
With The Art Tancredi Orch.
Tommy Terren Singers
Rhody Records
Cranston, R. I.

RHODY
RECORDS

Pera Music Corp.
BMI (1:50)

RH 15
P4KM 7284

OU LA LA LA CHA CHA
(George Burke)
GEORGE BURKE AND TRIO

Rhody Records
Cranston, R. I.

WIZDOM RECORDS

650-A

Produced by
JIMMY WISNER
& RON CARRAN
for JIM & I PROD.

Pub.: Trajames
Music (ASCAP)
Time: 2:49

EVERYBODY'S GOT THE FEELING
(Ted Bird)

TED BIRD & WAZOO

201-762-2504

© 1980

WIZDOM RECORDS

650-B

Produced by
JIMMY WISNER
& RON CARRAN
for JIM & I PROD.

Pub.: Trajames
Music (ASCAP)
Time: 3:31

SHE'S ALWAYS GOT
THE RIGHT THING TO SAY
(Ted Bird)

TED BIRD & WAZOO

201-762-2504

(P) 1980

joy



45-1237

(45-35)

Gam Music, Inc.
(BMI)

Time: 2:42

GO-8H-0522

VOCAL
with orchestra
and Chorus
HIGH FIDELITY

"TAKE MY LOVE OR SET ME FREE"

(G. Allen-R. Yocom)

IRV KOSTAL

Orchestra and Chorus

Vocal By:

DENNIS CARPENTER

JOY RECORDS CORP. • NEW YORK 11

joy



45-1237

(45-36)

Gam Music, Inc.
(BMI)

Time: 2:45

GO-8H-0521

INSTRUMENTAL
BLUES
with Chorus
HIGH FIDELITY

"A SONG OF THE BLUES"
(McWain-Yocom)

IRV KOSTAL

Orchestra and Chorus

JOY RECORDS CORP. • NEW YORK 11

GINO
RECORDS

LUCKY
(Steve Horvath)

STEREO
VI12050 A
Centazzo
Music Co.
ASCAP
(NR4842-1)

Time 3:31
Vocal By
Dick Albright
Produced By
DiMartino &
Quintavallo

**STEVE
PLUS FOUR**

—J. Petrangelo—E. Iannotti—
—R. Kettell—S. Horvath—

GINO
RECORDS

I'VE GOT A TALENT
(For Never Doin' Right)
(Steve Horvath)

STEREO
V12050 B
Centazzo
Music Co.
ASCAP
(NR4842-2)

Time 2:29
Vocal By
Steve Horvath
Produced By
DiMartino &
Quintavallo

**STEVE
PLUS FOUR**

—J. Petrangelo—E. Iannotti—
—R. Kettell—S. Horvath—

Record Promotion by:

HOWARD YOKES

P.O. BOX 12

NEW KENSINGTON, PA 15068

GAMETIME RECORDS

1650 Broadway, Suite 1205,
New York, N.Y. 10019
(212) 246-3126

45 RPM
STEREO

© 1976
T V Music Co.
ASCAP

125
TIME: 2:07
© 1976

THE MAN IN THE ARENA

(Michael Stoner)

BERNIE KNEE
and his
All Americans

GAMETIME RECORDS

1650 Broadway, Suite 1205,
New York, N.Y. 10019
(212) 246-3126

45 RPM
STEREO

© 1976
T V Music Co.
ASCAP

126
TIME: 2:24
© 1976

CHEERS FOR THE BOYS OF BASEBALL

(Add Lovejoy & Michael Stoner)

BERNIE KNEE
and his
All Americans

Tempest

Tunxis Music
(BMI)
Time: 1:52

45-101-A
HB-185

SATURDAY NIGHT DANCE DATE

(Re Circo)

Vocal by Re Circo
Bobby Kaye Orchestra

Tempest

Tunxis Music
(BMI)
Time: 2:56

45-101-B
HB-186

FROM DAWN TILL DUSK

(Re Circo)

Vocal by Connie Vignone
Bobby Kaye Orchestra

ANCHOR

RECORD COMPANY, NEWARK,

N. J.

ANCHOR

45 RPM
RECORD

RECORD NO.

151
(1154)

Chorio Music
BMI
Time: 2:07



Produced by:
Jack Gold

"DADDY'S LITTLE GIRL"
(Burke, Gurlack)

JERRY COOPER
Arranged & Conducted by
Billy Mure

ANCHOR

RECORD COMPANY, NEWARK,

ANCHOR

N. J.

45 RPM
RECORD

RECORD NO.
151
(1155)

Jack Gold Music
Co. - ASCAP
Time: 2:22

28

Produced by:
Jack Gold

"NEVER LEAVE YOUR SUGAR OUT IN THE RAIN"

(J. Gold, A. Berman, A. Lewis)

JERRY COOPER

Arranged & Conducted by
Billy Mure

HAVEN

RECORDS

138 JONES ST., W. HAVEN, CONN.

UNBREAKABLE

45 R.P.M.

RECORD NO.

110 A

McGill Pub.
BMI

VITAMIN PILL

Vocal by RAY MARCO
THE BILL BENNETT
ORCHESTRA

HAVEN

RECORDS

138 JONES ST., W. HAVEN, CONN.

UNBREAKABLE

45 R.P.M.

RECORD NO.

110 B

McGILL Pub.
BMI

ALONE AND LONELY
Vocal by JOHNNY CORVO

THE BILL BENNETT
ORCHESTRA

HOLIDAY

RECORD CO.

1650 Broadway, Suite 803, N. Y. C.

UNBREAKABLE
45 R.P.M.

RECORD NO.
45-R 69-A

Roger Music Co.
(BMI)

BELLA BAMBINA
(Beautiful Baby)
(D'Attili)

16 Year Old
BOBBY MILANO

HOLIDAY

RECORD CO.

1650 Broadway, Suite 803, N. Y. C.

UNBREAKABLE
45 R.P.M.

RECORD NO.
45-R 69-B

Roger Music Co.
(BMI)

LOST WITHOUT YOU
(Silver-Craft)

16 Year Old
BOBBY MILANO

PULASKI

MFD. BY GOTHAM RECORD CORP., PHILADELPHIA, PA.

UNBREAKABLE

45 R.P.M.

RECORD NO.
PX 12 A
BN1

Pub: Andrea Music
SESAC

KATHY POLKA
(Nosek)

BEN NOSEK'S
PEN DEL ORCH.

PULASKI

MFD. BY GOTHAM RECORD CORP., PHILADELPHIA, PA.

UNBREAKABLE

45 R.P.M.

RECORD NO.

PX 12 B
BN2

Pub: Andrea Music
SESAC

ON THE SHIP - OBEREK
(Nosek)

BEN NOSEK'S
PEN DEL ORCH.

RED-MOR

RECORDS

Red-Mor (ASCAP)
2:37

710

CARISSIMO
(DeCaro-Taylor-Trainito)

MARIE MANTONE

RED-MOR RECORDS

Sion Music (BMI)
2:40

710

I PRAY
(SAIL AWAY, SAIL AWAY)
(Callahan-Lawrence)

MARIE MANTONE

Gospel Time

P R E S E N T S

181 A

Pub. G.T.D.E.

B M I

Don & Earl

P. O. Box 181

Knoxville, Tenn.

**DON and EARL
County Style Gospel**

1. SMILING AT THE END OF THE ROAD (1:50)
2. PAULS MINISTRY (2:05)
3. I WANT TO SEE HEAVEN (1:55)



Gospel Time

P R E S E N T S

181B

Pub. G.T.D.E.

B M I

Don & Earl

P. O. Box 181

Knoxville, Tenn.



DON and EARL County Style Gospel

1. STROLL OVER HEAVEN (2:00)
2. HE'S MY FRIEND, HE UNDERSTANDS (2:15)
3. LET'S GO (1:40)

BEE JAY

Los Angeles, Calif.

RECORDS
INC.

BJ1000A
Marlen Music
ASCAP
2:20

45 RPM
Vocal

GEE DAD! IT'S A WURLITZER

Howdy Fenton-Gene Bone

DON MICHAEL

With Orchestra Conducted
By Buddy Brégmán

1000

BEE JAY

Los Angeles, Calif.

RECORDS
INC.

BJ1000B
Marlen Music
ASCAP
2:32

45 RPM
Vocal

THE LIFE'S GONNA BE SAD WITHOUT YOU WALTZ

(Howard Fenton-Gene Bone)

DON MICHAEL

With Orchestra Conducted
By Buddy Bregman

1000

Cadillac

PROMOTIONAL RECORD

45 R.P.M.

45 R.P.M.

Riviera Music
Time 2:55 (BMI)

180
(1010 A)

02166

ALL MINE
(Bond - Culbreth)
ANDY SHEPPARD
WITH
THE RAY CHARLES SINGERS
AND
SY OLIVER ORCHESTRA

Cadillac

PROMOTIONAL RECORD

45 R.P.M.

45 R.P.M.

Riviera Music
Time 2:55 (BMI)

180
(1011 B)

02166

BECAUSE I KNOW
(Frances Bond)
ANDY SHEPPARD
WITH
THE RAY CHARLES SINGERS
AND
SY OLIVER ORCHESTRA

**THE
MESSENGERS
ORCHESTRA**

45 RPM

HYS 105 A

SHIR BABOKER BABOKER

"PITOM KAM ADOM"

**Arranged by: Heshy Wolfish
Produced by: Yehuda Isaacs**

**HY RECORDS:
The Best in Jewish Music**

**THE
MESSENGERS
ORCHESTRA**

45 RPM

HYS 105 B

CHAZAK CHAZAK

**Arranged by: Heshy Walfish
Produced by: Yehuda Isaacs**

**HY RECORDS:
The Best in Jewish Music**

I'LL FORGIVE YOU

(BUT I WON'T FORGET)

(Doc Pomus-Mort Shuman)



St. Louis Music
Corporation

BMI—2:15

204

(45-60379)

TONY PASTOR, JR.

MFD. IN U.S.A.

BOOK OF HAPPINESS

(Hal Gordon-Athena Hosey)

tower


Gladys Music,
Inc.
ASCAP—2:05
204
(45-60380)

TONY PASTOR, JR.

MFD. IN U.S.A.

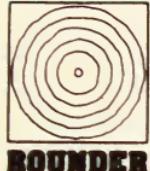
MZWAKHE



MZWAKHE CHANGE IS PAIN

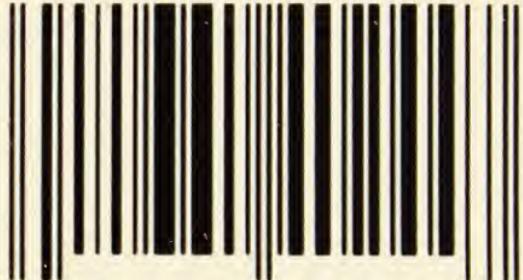
SIDE A: MANY YEARS AGO • BEHIND THE BARS •
THE BEAT • NOW IS THE TIME • CHANGE IS PAIN

SIDE B: THE DAY SHALL DAWN • TRIPLE M •
IGNORANT • WHAT A SHAME • I HAVE TRAVELED
• THE SPEAR HAS FALLEN • THE LAST STRUGGLE •
NGIZWA INGOMA, NGIZWA ISIKALO • SIS!
BAYASINYANYISA • UKULIMALA KWENQONDO



Rounder Records
One Camp Street
Cambridge, MA 02140
Rounder C-4024

© 1988 Rounder
Records Corp.



0 1166-14024-4 7

All words by Mzwakhe Mbuli
Music by Ian Herman, Morri Ua
Engineered and produced by L
Studios, early 1986

Ian Herman: drums
Jito Baloi: bass
"Simba" Morri Uartsi: guitar
Hamish Davidson/Lloyd Ross:
arrangements
Rick Van Heerden: alto solo
Hamish Davidson/Philip: o
Jannie "Hannepoot" Van Ta
Moegamet Damingo/Mark E
Ross: keyboards
Ian Herman/Jito Baloi: perc
Photography: Gideon Mendel
Design: Joanna Bodenweber
Notes by Bill Nowlin, drawn fr
supplied by Elisabeth D., Pirani
March and an interview with A
Ross.

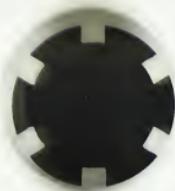
Thanks to Themba Vilalcazi

All compositions by Shifty Mus

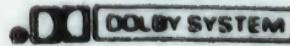
•DOOR SYSTEM

© 1988 Rounder Records Corp.
Rounder Records
One Camp Street
Cambridge, MA 02140

**Many Years Ago • Behind The Bars • The Beat •
Now Is The Time • Change Is Pain**



**MZWAKHE
Change Is Pain**



1

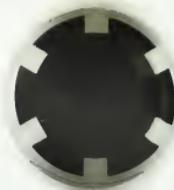
**Rounder
C-4024**



© 1988 Rounder Records Corp.

Rounder Records
One Camp Street
Cambridge, MA 02140

The Day Shall Dawn • Triple M • Ignorant • What A Shame •
I Have Traveled • The Spear Has Fallen • The Last Struggle •
Ngizwa Ingoma, Ngizwa Isikalo • Sis! Bayasinyanyisa •
Ukulimala Kwenquondo



2

Rounder
C-4024



DOLBY SYSTEM

MZWAKHE
Change Is Pain

SILVER SHIPS

©©1982 Ed Van Fleet

Elfin Music Company
P.O. Box 915
Camden, Maine 04843



side one: The Magic
(29:37)

side two: The Mystery
(30:11)

Made in the U.S.A.

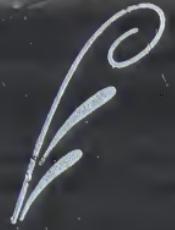
ANCIES

SILVER SHIP

The raindrop's but a sil
Some people call them
They're made of all tha
Or has yet to be told.

They sing their songs up on
Before they kiss the ear
And in their transforme
They give all things ne

I long to join the silver
Whose gift has been my
To joyfully surrender at
For those who dwell be



SYRCHESTRA

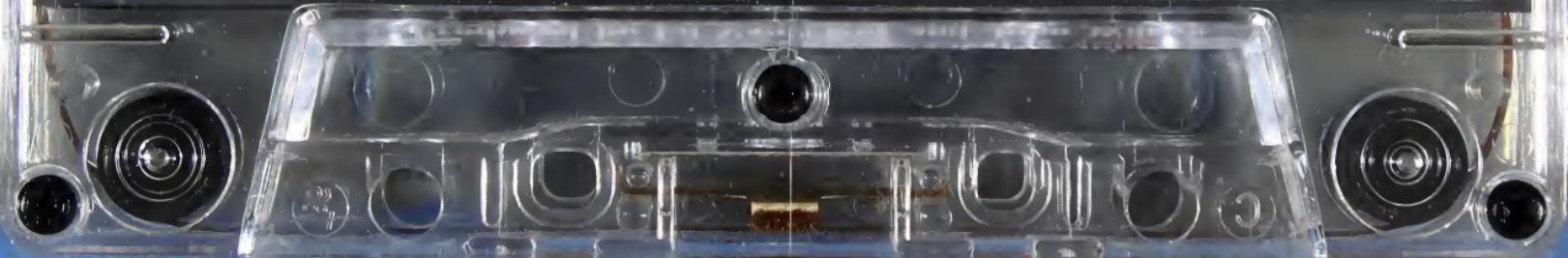
SILVER SHIPS



STEREO
DOLBY

SIDE ONE
(29:37)
THE
MAGIC

Written by Ed Van Fleet Engineered by John Wilson
Produced by Ed Van Fleet and John Wilson
© 1982 Ed Van Fleet



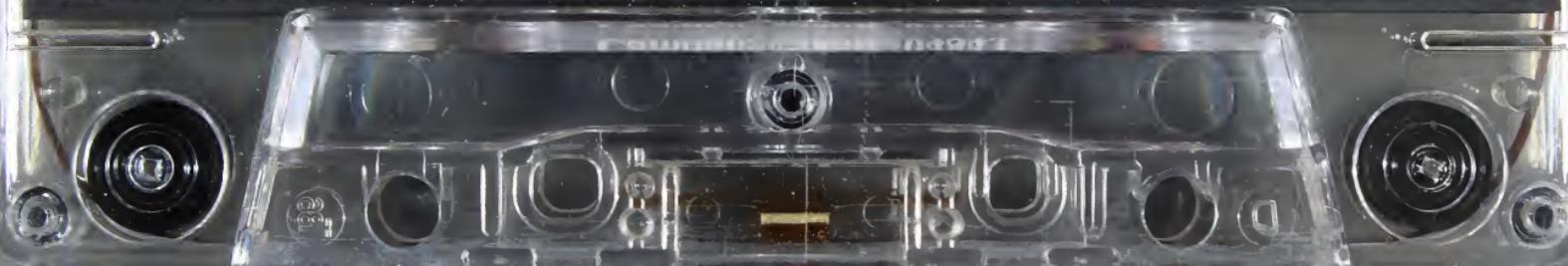
A stylized, decorative logo for "SYNCHESTRA" featuring a large, flowing letter "S" with a smaller "Y" nested within it, all in a light color against a dark background.

SILVER
SHIPS

STEREO
DOLBY

SIDE TWO
(30:11)
THE
MYSTERY

Synchestra
P.O. Box 915
Camden, Maine 04843



IT'S NOT TOO LATE

Songs by Ben Tousley



IT'S NOT TOO LATE
songs by Ben Tousley



SIDE ONE

IT'S NOT TOO LATE
songs by Ben Tousley



SIDE TWO

A Guided Tour of Macintosh

SIDE 1



027-0013A Copyright © 1984 Apple Computer, Inc.

A Guided Tour of Macintosh



SIDE 2



027-0014A Copyright © 1984 Apple Computer, Inc.

A Guided Tour of MacProject

SIDE 1



Written and Produced By Bob Loftis
027-0019-A Copyright ©Apple Computer, Inc. 1984

A Guided Tour of MacProject

SIDE 2

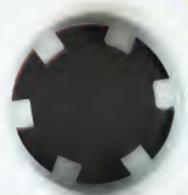
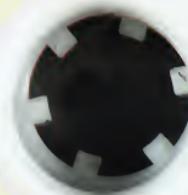


Written and Produced By Bob Loftis
027-0020-A Copyright © Apple Computer, Inc. 1984



A Guided Tour of MacWrite·MacPaint

SIDE 1



Music and soundrecording licensed by Windham Hill
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027-0015B Copyright ©Apple Computer, Inc.

A Guided Tour of MacWrite·MacPaint

SIDE 2



Music and soundrecording licensed by Windham Hill
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027-0016B Copyright ©Apple Computer, Inc.

PATCH THE PIRATE GOES TO SPACE

My Name is Patch the Pirate / A Sailin' We Go / A Good
Example / We Thank Thee / Pigs Don't Live in Houses /
The Joy of Jesus / A Tender Heart

STEREO
MC020

SIDE 1

©1982 Musical Ministries
P.O. Box 6524
Greenville, So. Carolina 29606



PATCH THE PIRATE GOES TO SPACE

Sharing / Keep Walking with the Lord / Be Ye Kind /
Obey Right Away / He's So Great / Helpers /
Sailin' Home

STEREO
MC020

SIDE 2

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100% of proceeds donated to the Indigenous

selected: m.klausman

sequenced: p.pressano

H A N D G A M E S



<https://www.youtube.com/watch?v=cx94l3y0cBw>

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<https://www.youtube.com/watch?v=MdiutIQHEkk>

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<https://www.youtube.com/watch?v=DIn4LAMG-qE>

https://www.youtube.com/watch?v=H9R_tw2tyHE

https://www.youtube.com/watch?v=byyH4_Mh4mE

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SIDE A

PRODUCED BY
TONE-CRAFT MUSIC
& RECORD CO., INC.

SS VOLUME 700

"True Stereo with 3-D Sound"

"MOST REQUESTED TV FAVORITES"

LARRY FERRARI

AT THE ORGAN

- | | |
|--------------------------------|------|
| 1. "MOONGLOW"—"PICNIC" . . . | 2:42 |
| 2. "BLUE TANGO" | 2:54 |
| 3. "ALLEY CAT" | 2:36 |
| 4. "GREEN EYES" | 2:44 |
| 5. "HELLO DOLLY" | 2:06 |
| 6. "ONCE IN A WHILE" | 3:33 |



MUSIC & RECORD CO., INC.
P.O. BOX 94, BROOMALL, PA. 19008

SIDE B

PRODUCED BY
TONE-CRAFT MUSIC
& RECORD CO., INC.

SS VOLUME 700
"True Stereo with 3-D Sound"

"MOST REQUESTED TV FAVORITES"
LARRY FERRARI
AT THE ORGAN

1. "APRIL IN PORTUGAL" 2:29
2. "IN THE GOOD OLD SUMMERTIME—
BY THE SEA" * 2:03
3. "ST. LOUIS BLUES" 2:38
4. "DIANE" AND "CHARMAINE" . . 2:17
5. "HAWAIIAN WEDDING SONG" . . 3:17
6. "TENNESSEE WALTZ" 2:43
7. "FASCINATION" 2:44

* Published by Tone-Craft Music Publ. (BMI)

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THE LIBRARY OF CONGRESS

**PHYSICAL FITNESS
FOR YOU**
by Bonnie Prudden

6 IN 3 RECORDS

No. 528

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Handicapped, Inc.

Read by Bonnie Prudden

Recorded by permission, 1964
Publ. by Fitness for the Handicapped, Inc.

(44077 - 44078)

16 2/3 RPM

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GATE OF DREAMS

THE CLAUS OGERMAN ORCHESTRA

PRODUCED BY TOMMY LIPUMA

RECORDED AND MIXED BY AL SCHMITT

COMPOSED, ARRANGED AND CONDUCTED BY CLAUS OGERMAN

1. TIME PASSED AUTUMN (PART I) 4:10

BS 3006 SIDE I

2. TIME PASSED AUTUMN (INTERLUDE 2:48
AND PART II) Guitar Solo: GEORGE BENSON

3. TIME PASSED AUTUMN (PART III) 4:52
Electric Piano Solo: JOE SAMPLE
Alto Sax Solo: DAVID SANBORN

4. CAPRICE 4:48
Tenor Sax Solo: MICHAEL BRECKER

5. AIR ANTIQUE 2:53

All selections published by
Glamourous Music Inc.-ASCAP/GEMA

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GATE OF DREAMS

THE CLAUS OGERMAN ORCHESTRA

PRODUCED BY TOMMY LIPUMA

RECORDED AND MIXED BY AL SCHMITT

COMPOSED, ARRANGED AND CONDUCTED BY CLAUS OGERMAN

BS 3006

SIDE II

1. NIGHT WILL FALL

Alto Sax Solo: DAVID SANBORN

Organ Solo: JOE SAMPLE

8:14

2. NIGHT WILL FALL (INTERLUDE AND
CONCLUSION)

2:33

3. A SKETCH OF EDEN

6:40

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"PEACE THROUGH LOVE AND SONG"

1. THE FIRST CHRISTMAS
(George A. Betar, Jr.)
2. REFLECTIONS OF A LOST DREAM
(Donald Rowan)
3. A CHANCE TO GROW
(Donald Rowan)
4. DAY OF REST
(Flora M. Robertson)

SIDE I

Time: 27:28



RM7005-Vol. 6
STEREO

5. ILLUSION OF LOVE
(Alice J. Mills)
6. YOU DON'T CARE
(Anthony Gorski)
7. SPECIAL DADDY
(Esther MacKenzie)
8. THE WAY I HAVE ALWAYS DONE
(R.D. Wyatt)
9. MY LIFE IS WORTH LIVING ONCE
MORE
(David L. Rice)
10. SO IN LOVE WITH YOU
(James E. (Sonny) Bryant)

4200 Central Pike Hermitage, Tenn. 37076



"PEACE THROUGH LOVE AND SONG"

1. LETTER TO MAMA
(Donald Flahive)
2. MY SHIP
(Carl Williams)
3. I'M THE GIRL THAT MEN FORGET
(Dorothy Ferruzzi)
4. BORN WITHOUT A NAME
(Frances Messer)

SIDE II

Time: 23:21

RM7005-Vol. 6
STEREO

5. LOVELESS
(Dorothy Santiago)
6. HOW DO I ASK TO LOVE THE ANGEL
(Randy W. Hudson)
7. IT'S A FATHER'S WORLD
(Stephen Zande)
8. AS ONE
(John M. Davis)
9. THERE WILL ALWAYS BE A PLACE,
DEAR, IN MY HEART FOR YOU
(Peter J. Scarzafava)
10. HOBO COWBOY
(Lou Miller)

4200 Central Pike Hermitage, Tenn. 37076

BRIGHT SOUND EXPRESS

Putting The Pieces Together

M.A.S. Productions

Stereo

Side 1
CSS 301A

1. Heartaches By The Number — Polka
2. Happy Musicians — Polka
3. Patties — Oberek
4. Hey Cavalier — Polka
5. Easy Does It — Polka

BRIGHT SOUND EXPRESS

Putting The Pieces Together

M.A.S. Productions

Stereo

Side 2
CSS 301B

1. Life and Happiness — Polka
2. Kochalam Chlopczyka — Waltz
3. Rosie's My Baby — Polka
4. Spanish Eyes
5. B.S.E. International — Polka

COMPOSERS RECORDINGS INC.



AMERICAN ACADEMY
AND INSTITUTE OF ARTS
AND LETTERS COMPOSERS AWARD

SIDE 1

CRI SD 434-A
stereophonic

VIVIAN FINE
QUARTET FOR BRASS (1978)

RONALD K. ANDERSON and ALLAN DEAN, trumpeters;
DAVID JOLLEY, French hornist; LAWRENCE BENZ, bass
trombonist

MOMENTI (1978)
LIONEL NOWAK, pianist

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COMPOSERS RECORDINGS INC.



AMERICAN ACADEMY
AND INSTITUTE OF ARTS
AND LETTERS COMPOSERS AWARD

SIDE 2

CRI SD 434-B
stereophonic

VIVIAN FINE
MISSA BREVIS (1972)

1. Praeludium; Kyrie; Omnim
2. Omnim visibilium et invisibilium
3. Lacrymosa
4. Teste David cum Sibylla
5. Dies Irae
6. Eli, Eli, Lomo asov toni
7. Sanctus
8. Omein

JAN DeGAETANI, mezzo-soprano; ERIC BARTLETT,
DAVID FINCKEL, MICHAEL FINCKEL,
MAXINE NEUMAN, cellists

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**DEMONSTRATION
NOT FOR SALE**

**SHAKTI With
JOHN McLAUGHLIN
A HANDFUL OF BEAUTY**

PC 34372
STEREO

SIDE 1
AL 34372
© 1977 CBS Inc.

1. LA DANSE DU BONHEUR 4:48
-J. McLaughlin - L. Shankar-
2. LADY L 7:23 -L. Shankar-
3. INDIA 12:31
-J. McLaughlin - L. Shankar-

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**DEMONSTRATION
NOT FOR SALE**

**SHAKTI With
JOHN McLAUGHLIN
A HANDFUL OF BEAUTY**

PC 34372
STEREO

SIDE 2
BL 34372
© 1977 CBS Inc.

1. KRITI 2:58
-Traditional South Indian Composition-
-Arr. by J. McLaughlin - L. Shankar-
2. ISIS 15:11 -J. McLaughlin - L. Shankar-
3. TWO SISTERS 4:41
-J. McLaughlin-

• "COLUMBIA"
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RUBIN MITCHELL TRIO

SM-1002

SIDE A

33 $\frac{1}{3}$ RPM

1. LIZA JANE (L'IL) TIME: 3.08
(De Lacheau) Miller Music Corp. ASCAP
2. CHANCES ARE TIME: 3.24
(Stillman-Allen) International Korwin Corp. ASCAP
3. LIMBO ROCK TIME: 2.33
(Strange) Four Star Music Co. ASCAP
4. JITTERBUG WALTZ TIME: 3.25
(Waller-Manners-Green) Robbins Music Corp. ASCAP
5. MY COOKIE AND ME TIME: 3.06
(Lloyd Pinckney) Handy Bros. Music Co., Inc. ASCAP
6. HOW HIGH THE MOON TIME: 2.48
(Lewis-Hamilton) Chappel & Co., Inc. ASCAP



RUBIN MITCHELL TRIO

SM-1002

SIDE B

33 $\frac{1}{3}$ RPM

1. ON GREEN DOLPHIN STREET TIME: 5.06
(Bronislau Kaper-Ned Washington) Leo Feist Inc. ASCAP
2. WATERMELON MAN TIME: 3.30
(Ellington) American Academy of Music Inc. ASCAP
3. THAT'S ALL TIME: 2.44
(Haymes-Brandt) Travis Music Company BMI
4. MAMA LOOK A BOO BOO (Shut Your Mouth Go Away) TIME: 2.57
(Lord Melody) Dutchess Music Corp. BMI
5. I REMEMBER APRIL: TIME: 3.13
(DePaul-Raye-Johnson) Leeds Music Corp. ASCAP

TR RECORDS

TRC-111
©1985 TR Records

Side 1
Stereo 33 $\frac{1}{3}$

Choses vues à droites et à gauche

4'26"

Kenneth Goldsmith, violin

John Jensen, piano

Sports et Divertissements

18'00"

John Jensen, piano

Odette deLécluse, narration

Erik Satie

TR RECORDS

The Mirecourt Trio

Kenneth Goldsmith, violin

John Jensen, piano

Terry King, cello

TRC-111

©1985 TR Records

Side 2

Stereo 33 $\frac{1}{3}$

Aperitif

7'03" total time with pauses

Entertainments

20'43" total time with pauses

I. Forcefully	6'46"
II. Playfully	4'25"
III. Delicately: simply	5'34"
IV. With drive but lightly	3'37"

Thomas Benjamin

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SIDE A

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SH-001
STEREO

THE HARP KEY — Crann Nan Teud
Alison Kinnaird

1. RORY DALL'S PORT 4.11
2. PRINCESS AUGUSTA*
(N. Gow Arr. A. Kinnaird) 1.48
3. THE ROYAL LAMENT (Caoineadh Rioghail) 2.54
4. GLENLIVET / CASTLE DRUMMOND 2.20
5. BALQUHIDDER 2.04
6. FLIUCH AN OIDHCHE / HEMAN DUBH 1.55
7. PORT ATHOLL 3.42
8. KILLIECRANKIE 3.05

All tracks Trad. except *

All tracks arr. by Alison Kinnaird

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SIDE B

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SH-001
STEREO

THE HARP KEY — Crann Nan Teud
Alison Kinnaird

1. THE LAMENT FOR THE HARP KEY* (Cumha Crann Nan Teud) (Trad. Arr. Collinson/Kinnaird) 8.11
2. THE KID ON THE MOUNTAIN 2.07
3. CONTEMPT FOR FIDDLERS (Fuath Nam Fidhleirean) 1.57
4. CHAPEL KEITHACK**
(Wm. Marshall Arr. A. Kinnaird) 2.48
5. GRANTOWN-ON-SPEY (Baile Nan Grannach) 2.39
6. PORT PATRICK 2.59

All tracks Trad. except **

All tracks arr. by Alison Kinnaird except *

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**PLAYHOUSE PRESENTATION OF
MORE FUN WITH NUMBERS**

SIDE A
STEREO

Aim-S 685

1. Fun with Numbers

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Record Distribution, Inc.

**PLAYHOUSE PRESENTATION OF
MORE FUN WITH NUMBERS**

SIDE B
STEREO

Aim-S 685

1. More Fun with Numbers

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For: R & S Nakamura Investment Company
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record as
instructed
on filmstrip

Advance
frame each
time you hear
the special tone

For use with
PROJECTOR
title

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THE LADY OF SHALOTT

BY ALFRED LORD TENNYSON

33 $\frac{1}{3}$ RPM

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XTAC-121266

THE LADY OF SILALOTT

BY ALFRED LORD TENNYSON

33 $\frac{1}{3}$ RPM

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Browning, Robert
The Pied Piper

with filmstrip of the same title

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STAC 121267

**THE PIED PIPER
OF HAMELIN**

BY ROBERT BROWNING

33½ RPM

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GREAT BRITISH NARRATIVE POEMS

R141

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on AUTOMATIC PROJECTOR
with filmstrip of the same title

NO. 5235

XTAC-121268

THE PIED PIPER OF HAMELIN

BY ROBERT BROWNING

33 $\frac{1}{3}$ RPM

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DAVE GUARD
and the
WHISKEYHILL SINGERS

1. THE BANKS OF THE OHIO (3:03)
(Traditional-Arranged by Lee Hays)

STEREO

ST-1728 1
(ST1-1728)

2. PLANE WRECK AT LOS GATOS (DEPORTEES)
(4:35) (Woody Guthrie-Martin Hoffman)
3. THE BONNIE SHIP, THE DIAMOND (2:32)
(Adapted by Peggy Seeger-Ewan Mac Coll)
4. SHINE THE LIGHT-ON ME (SALOMILA) (2:49)
(Arranged and Adapted by
Guard-Faryar-Henske-Wheat)
5. THE WILD RIPPLING WATER (2:35)
(Arranged and Adapted by
Guard-Faryar-Henske-Wheat)
6. BRADY AND DUNCAN (2:40)
(Arranged and Adapted by
Guard-Faryar-Henske-Wheat)

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DAVE GUARD
and the
WHISKEYHILL SINGERS

STEREO

ST-1728 2
(ST2-1728)

1. RIDE ON RAILROAD BILL (2:10)
(Arranged and Adapted by Dave Guard)

2. SOY LIBRE (2:40)

(Arranged and Adapted by Guard-Faryar-Henske-Wheat)
3. WE'RE THE WORLD'S LAST AUTHENTIC PLAYBOYS

(3:50) (Dave Wheat-Bill Loughborough)

4. NOBODY KNOWS YOU WHEN YOU'RE
DOWN AND OUT (3:40) (Jimmy Cox)

5. ISA LEI (3:35) (Arranged and Adapted
by Guard-Faryar-Henske-Wheat)

6. WHEN THE WAR BREAKS OUT
IN MEXICO (2:12)

(Erich Schwandt-Mary Anne Moss)

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MUSICAL

LITTLE WOMEN

by

Louisa M. Alcott

(abridged)

33 $\frac{1}{3}$

Long Playing

Edited and Recorded by
Betty Beyer Kivell

MSB60039 A

SOUND BOOKS



MUSICAL

LITTLE WOMEN

by

Louisa M. Alcott

(abridged)

33 $\frac{1}{3}$

Long Playing

Edited and Recorded by
Betty Beyer Kivell

MSB60039 B

SOUND BOOKS



SPOKEN ARTS



SA 533

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SIDE ONE

HB-OP-6375

THE ILIAD of HOMER

Translated and read by ENNIS REES

Presented by Arthur Luce Klein

33 1/3 RPM

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SPOKEN ARTS



SA 833

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SIDE TWO

HB-OP-6379

THE ODYSSEY of HOMER
Translated and read by ENNIS REES

Presented by Arthur Lucci Klein

33 1/3 RPM

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JUNIOR HIGH SCHOOL LIBRARY

THE SONG OF PAUL BUNYAN AND
TONY BEAVER

SA 954

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Side One

SA 954

Read by Ennis Rees

- Band 1: Little Paul (2'22")
- Band 2: The Winter of the Blue Ox (4'54")
- Band 3: Babe the Blue Ox (4'04")
- Band 4: Paul's Men (6'22")
- Band 5: Dinners on the Big Onion (2'46")
- Band 6: Making Geography (2'35")
- Band 7: The Spring of the Rain That Came Up From China (3'04")

Presented by Arthur Luce Klein
33 1/3 RPM

Rec 1

398.22

SPOKEN ARTS

Record
398.22

Rec 1

THE SONG OF PAUL BUNYAN AND
TONY BEAVER

SA 954

Made in U.S.A.

Side Two
SA 954



Read by Ennis Rees

- Band 1: Tony Beaver and Little Buddy (2'26")
- Band 2: The Wonderful Dewdrop (5'03")
- Band 3: The Big Music (7'50")
- Band 4: The Contest (1'53")
- Band 5: The World's Funny-Bone (3'55")
- Band 6: Something Solemn (5'00")

Presented by Arthur Luce Klein
33 $\frac{1}{3}$ RPM

Clifton

1135 MAIN AVENUE

CLIFTON, N.J. 07011

(201) 365-0049

**THE
SAINTS**

LP-2007
SIDE 1

33 1/3 RPM
Produced by
Mike DeFlorio

1. TONIGHT (Could Be The Night)
2. COULD THIS BE MAGIC
3. SOFT SHADOWS
4. SO TOUGH
5. BEGINNING TO LOVE YOU
6. I'M SO YOUNG
7. TRAVELING STRANGER

Clifton

1135 MAIN AVENUE

CLIFTON, N.J. 07011

(201) 365-0049

**THE
SAINTS**

LP-2007

SIDE 2

33 1/3 RPM

*Produced by
Mike DeFlorio*

1. ZING
2. SIXTEEN CANDLES
3. CRAZY FOR YOU
4. WHY DO FOOLS FALL IN LOVE
5. I'M ON THE OUTSIDE LOOKING IN
6. MY VOW TO YOU
7. TEARS ON MY PILLOW

SPOKEN ARTS



SA 887
Made in U.S.A.

Side One
SA 887

THE FOLIO THEATRE PLAYERS PRODUCTION OF
TWELFTH NIGHT

by William Shakespeare

Directed by

Christopher Casson and William Styles

CAST

Narrator: Christopher Casson - Orsino: Denis Brennan
Sebastian: Patrick McLairon - Antonio: Michael Mara

A Sea Captain: Dermot Tuohy - Valentine: Michael Mara

Curio: William Styles - Sir Toby Belch: Dermot Tuohy

Sir Andrew Aguecheek: William Styles - Malvolio: John Franklyn

Feste: Christopher Casson - Olivia: Eithne Dunne

Viola: Eve Watkinson - Maria: Barbara McCaughey

Presented by Arthur Luce Klein

33 1/3 RPM

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SPOKEN ARTS



SA 887
Made in U.S.A.

Side Two
SA 887

THE FOLIO THEATRE PLAYERS PRODUCTION OF
TWELFTH NIGHT

by William Shakespeare

Directed by

Christopher Casson and William Styles
CAST

Narrator: Christopher Casson Orsino: Denis Brennan
Sebastian: Patrick Maclarnon - Antonio: Michael Mara
A Sea Captain: Dermot Tuohy - Valentine: - Michael Mara
Curio: William Styles Sir Toby Belch: Dermot Tuohy
Sir Andrew Aguecheek: William Styles - Malvolio: John Franklin
Feste: Christopher Casson - Olivia: Eithne Dunne
Viola: Eve Watkinson - Maria: Barbara McCaughey

Presented by Arthur Luce Klein
33 1/3 RPM

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SPOKEN ARTS



SA 894

Made in U.S.A.

Side One

SA 894

THE FOLIO THEATRE PLAYERS PRODUCTION OF

THE WINTER'S TALE

by William Shakespeare

Directed by Christopher Casson and William Styles

CAST

Narrator and Time, as Chorus: Christopher Casson

Leontes: Chris Curran — Camillo: David Kelly

Antigonus: John Franklyn — Hermione: Eve Watkinson

Peroita: Finnuala O'Shannon — Paulina: Pamela Mant

Polixenes: Fred Johnson — Florizel: James Norton

Autolycus: Christopher Casson — Old Shepherd: John Franklyn

Clown: William Styles — A Lord: Christopher Casson

A Servant: William Styles

Presented by Arthur Luce Klein

33½ RPM

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SPOKEN ARTS

SA 894

Made in U.S.A.

Side Two

SA 894

THE FOLIO THEATRE PLAYERS PRODUCTION OF

THE WINTER'S TALE

by William Shakespeare

Directed by Christopher Casson and William Styles

CAST

Narrator and Time, as Chorus: Christopher Casson

Leontes: Chris Curran — Camillo: David Kelly

Antigonus: John Franklyn — Hermione: Eve Watkinson

Perdita: Finnuala O'Shannon — Paulina: Pamela Mant

Polixenes: Fred Johnson — Florizel: James Norton

Autolycus: Christopher Casson — Old Shepherd: John Franklyn

Clown: William Styles — A Lord: Christopher Casson

A Servant: William Styles

Presented by Arthur Luce Klein

33 1/3 RPM

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DRIVEN ARTS

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HILTON EDWARDS and MICHEAL MacLIAMMÓIR
DUBLIN GATE THEATRE PRODUCTION

SA 810

Made in U.S.A.

Side One

M8OP-9645

HILTON EDWARDS in
THE MERCHANT OF VENICE
by William Shakespeare
Directed by HILTON EDWARDS

CAST

Narrator: Patrick McLarnon - Antonio: Dermot Touhy - Bassanio: Micheál MacLiammóir - The Prince of Arragon: Micheál MacLiammóir - The Prince of Morocco: Micheál MacLiammóir - Salanio: Dermot Touhy - Shylock: Hilton Edwards - Portia: Shelah Richards - Gratiano: Norman Rodway - Salerino: Patrick McLarnon - Nerissa: Marie Conmee - Jessica: Genevieve Lyons - The Duke of Venice: James Neylin

Presented by Arthur Luce Klein

33 1/3 RPM

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SPOKEN ARTS



HILTON EDWARDS and MICHEAL MacLIAMMÓIR
DUBLIN GATE THEATRE PRODUCTION

SA 810

Made in U.S.A.

Side Two

M8OP-9646

HILTON EDWARDS in
THE MERCHANT OF VENICE
by William Shakespeare
Directed by HILTON EDWARDS

CAST

Narrator: Patrick McLarnon - Antonio: Dermot Touhy - Bassanio: Micheál MacLiammóir - The Prince of Arragon: Micheál MacLiammóir - The Prince of Morocco: Micheál MacLiammóir - Salanio: Dermot Touhy - Salerino: Patrick McLarnon - Gratiano: Norman Rodway - Lorenzo: James Neylin - Shylock: Hilton Edwards - Tubal: Christopher Casson - Portia: Shelah Richards - Nerissa: Marie Connee - Jessica: Genévieve Lyons - The Duke of Venice: James Neylin

Presented by Arthur Luce Klein

33 1/3 RPM

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SPoken ARTS

R 73 DAG HAMMARSKJOLD
JUNIOR HIGH SCHOOL LIBRARY

HILTON EDWARDS and MICHAEL MacLIAMMOIR
DUBLIN GATE THEATRE PRODUCTION

SA 782

Made in U.S.A.

SIDE 1

LOSP-2127

HILTON EDWARDS in MACBETH by William Shakespeare
with MICHAEL MacLIAMMOIR as Macduff
Directed by HILTON EDWARDS

CAST

Narrator: Patrick McLarnon

1st Witch: Genevieve Lyons - 2nd Witch: Michael Lawlor

3rd Witch: Maureen Tool - Banquo: Christopher Casson

Macbeth: Hilton Edwards - Lennox: James Neylin

Ross: Patrick Bedford - Lady Macbeth: Nancy Manringham

Macduff: Micheal MacLiammoir

Malcolm: James Neylin

A Doctor: James Neylin

A Gentlewoman: Genevieve Lyons

Assistant director: William Styles

Presented by Arthur Luce Klein

33 1/2 RPM

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SPOKEN ARTS



HILTON EDWARDS and MICHEAL MacLIAMMOIR
DUBLIN GATE THEATRE PRODUCTION

SA 782

Made in U.S.A.

SIDE 2

LOSP-2128

HILTON EDWARDS in MACBETH by William Shakespeare
with MICHAEL MacLIAMMOIR as Macduff

Directed by HILTON EDWARDS

CAST

Narrator: Patrick McLarnon

1st Witch: Genevieve Lyons - 2nd Witch: Michael Lawlor

3rd Witch: Maureen Toal - Banquo: Christopher Casson

Macbeth: Hilton Edwards - Lennox: James Neylin

Ross: Patrick Bedford - Lady Macbeth: Nancy Manningham

Macduff: Micheal MacLiammoir

Malcolm: James Neylin

A Doctor:

A Gentlewoman: Genevieve Lyons

Assistant directors: William Styles

Presented by Arthur Luce Klein

33 1/3 RPM

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SHAKESPEARE'S HAMLET

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JUNIOR HIGH SCHOOL LIBRARY

HILTON EDWARDS and MICHEAL MacLIAMMOIR
DUBLIN GATE THEATRE PRODUCTION

SA 781

SIDE 1

Made in U.S.A.

LO8P-2125

(also performed at the Castle of Elsinore, 1952, and in Athens and London)

MICHAEL MacLIAMMOIR in
HAMLET by William Shakespeare
Directed by HILTON EDWARDS

CAST

Narrator: Patrick McLauren

Hamlet: Micheal MacLiammoir - Horatio: James Neylin

Marcellus: Michael Lawlor - Bernardo: Seamus Lee

The Ghost and King Claudius: Hilton Edwards

Queen Gertrude: Nancy Manningham

Polonius and 1st Player: Christopher Casson

Player Queen: Genevieve Lyons - Ophelia: Maureen Teal

Laertes: Patrick Bedford

Assistant director: William Styles

Presented by Arthur Luce Klein

33 1/3 RPM

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SPOKEN ARTS



HILTON EDWARDS and MICHEAL MacLIAMMOIR
DUBLIN GATE THEATRE PRODUCTION

SA 781

Made in U.S.A.

SIDE 2

LOBP-2126

(also performed at the Castle of Elsinore, 1952, and in Athens and London)

MICHAEL MacLIAMMOIR in
HAMLET by William Shakespeare
Directed by HILTON EDWARDS

CAST

Narrator: Patrick McLaren

Hamlet: Micheal MacLiammoir - Horatio: James Neylin

Marcellus: Michael Lawlor - Bernardo: Seamus Lee

The Ghost and King Claudius: Hilton Edwards

Queen Gertrude: Nancy Manningham

Polonius and 1st Player: Christopher Casson

Player Queen: Genevieve Lyons - Ophelia: Maureen Toal

Laertes: Patrick Bedford

Assistant director: William Styles

Presented by Arthur Luce Klein

33 1/3 RPM

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED



ESTANDO CONTIGO
Con Charlie Figueroa

LONG PLAYING
LARGA DURACION

MICROGROOVE
MICROGROOVACO.

Lado 1

MF-3209

- 1 - ARRULLO DE PALMAS - Bolero (Ernesto Lecuona)
- 2 - TODO LO QUE ME PIDAS - Guaracha (J. R. Ortiz)
- 3 - POR TUS OJOS - Bolero (P. P.)
- 4 - TU SERAS MIA - Bolero (P. P.)
- 5 - OLGA - Bolero (Pedro Florez)
- 6 - QUE TE PASA - Bolero (P. Florez)

(300269-A)

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LONG PLAYING
LARGA DURACION

MICROGROOVE
MICROGROSCOPICO



ESTANDO CONTIGO
Con Charlie Figueroa

Lado 2

MF-3209

- 1 - NO LLORES MAS - Bolero (P. P.)
- 2 - ESTANDO CONTIGO - Bolero (Don Felo)
- 3 - IRRESISTIBLE - Bolero (Pedro Florez)
- 4 - LA VIDA ES UN SUEÑO - Bolero
(Arsenio Rodriguez)
- 5 - NO TE IMPORTE SABER - Bolero
(R. Teaset)
- 6 - MARGIE - Bolero (P. Florez)

(300269-B)

MANUFACTURED BY MIAMI RECORDS - MIAMI, FLORIDA - U.S.A.

ABC-PARAMOUNT



RAY CHARLES
GREATEST HITS

ABC-415

Side 1

FULL COLOR
FIDELITY
33 1/3 RPM

1. THEM THAT GOT (R. Harper-R. Charles) (2:47)
2. GEORGIA ON MY MIND (S. Gorrell-H. Carmichael) (3:37)
3. UNCHAIN MY HEART (A. Jones-F. James) (2:52)
4. I'M GONNA MOVE TO THE OUTSKIRTS OF TOWN (W. Weldon) (3:38)
5. THE DANGER ZONE (P. Mayfield) (2:22)
6. I'VE GOT NEWS FOR YOU (R. Alford) (4:21)

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ABC-PARAMOUNT®



RAY CHARLES GREATEST HITS

ABC-415

Side 2



FULL COLOR
FIDELITY
 $33\frac{1}{3}$ RPM

1. HIT THE ROAD JACK.
(P. Mayfield) (2:00)
2. RUBY
(M. Parish-H. Roemheld) (3:51)
3. I WONDER
(C. Gant-R. Leveen) (2:30)
4. STICKS AND STONES
(T. Turner) (2:14)
5. BUT ON THE OTHER HAND BABY
(R. Charles-P. Mayfield) (3:11)
6. ONE MINT JULEP
(R. Toombs) (3:02)

A PRODUCT OF ABC-PARAMOUNT RECORDS, INC.



artist's
records

WHAT A DAY THAT WILL BE !!

presenting

BOB ALTER - The Singing Pastor

SIDE ONE
730307

STEREO
33-1/3

- | | | |
|-----------------------------------|------|--|
| 1. OH, WHAT A DAY & | | |
| WHAT A DAY THAT WILL BE | 3:11 | |
| 2. UNTIL THEN | 2:45 | |
| 3. WHEN THEY RING THOSE GOLDEN | | |
| BELLS | 2:47 | |
| 4. TIL THE STORM PASSES BY | 2:36 | |
| 5. FOLLOW ME..... | 2:34 | |
| 6. WIN THE LOST AT ANY COST | 3:11 | |



artist's
records

WHAT A DAY THAT WILL BE !!

presenting
BOB ALTER - The Singing Pastor

SIDE TWO
730307

STEREO
33-1/3

1. THE KING IS COMING 3:19
2. I BELIEVE IN A HILL CALLED
MT. CALVARY 2:20
3. HE TOUCHED ME 2:36
4. FILL MY CUP LORD 2:15
5. OH WHAT LOVE 2:18
6. GOD DID A WONDERFUL THING .. 2:10



STELLA MUSIC CO. INC.

P.O. Box 84
Hillside, N.J. 07205

CONNECTICUT TWINS ORCHESTRA

HI-FI MONO
& STEREO
(BMI)

S-LP 954
SIDE I
33 1/3 RPM

1. GRAJCIE MI SKRZYPECZKI - Polka
S. Przasnyski
2. BABKA PRZY PIECU - Polka
S. Przasnyski
3. JA NIEWIEM - Oberek
S. Przasnyski
4. AMERYKANSKA POLKA
S. Przasnyski
5. NIEMA ZONY - Oberek
S. Przasnyski
6. W STARYM KRAJU - Polka
S. Przasnyski



STELLA MUSIC CO. INC.

P.O. Box 84
Hillside, N.J. 07205

CONNECTICUT TWINS ORCHESTRA

HI-FI MONO
& STEREO
(BMI)

S-LP 954
SIDE 2
33 1/3 RPM

7. O KASIA - Oberek
S. Przasnyski
8. RYBAK - Polka
S. Przasnyski
9. ZEGNAM CIE - Walc
S. Przasnyski
10. JEDZIE KONIK - Polka
S. Przasnyski
11. ZOLNIERZ - Polka
S. Przasnyski
12. JASIULENKA MOJ - Polka
S. Przasnyski



IN THE SPIRIT . . .

THE BLUE RIDGE

Recorded by:
The Sounding
Board, Inc.
Easley, S.C. U.S.A.

Side One
FR 223
33 1/3
Stereo

1. **A GOOD LIFE WITH JESUS** 2:12
Nancy Grandquist-Sounding Board Songs-BMI
2. **SING A HAPPY SONG** 2:29
Nancy Grandquist-Sounding Board Songs-BMI
3. **I WILL PRAISE HIS NAME** 3:10
Nancy Grandquist-Sounding Board Songs-BMI
4. **THE ROCKS WOULD PRAISE HIM** 2:15
Evatte/Johnson-Sounding Board Songs-BMI
5. **IT'S TIME TO PRAISE THE LORD** 2:27
Doug Davis-Sounding Board Songs-BMI



IN THE SPIRIT . . . THE BLUE RIDGE

Recorded by:
The Sounding
Board, Inc.
Easley, S.C. U.S.A.

Side Two
FR 223
33 1/3
Stereo

1. **MY SHIP'S IN THE HARBOR** 2:56
Don Seabolt-Sounding Board Songs-BMI
2. **HE CHOSE ME** 2:57
Doug Davis-Sounding Board Songs-BMI
3. **WHEN HE OPENS UP THE BOOK OF LIFE** 2:40
Don Seabolt-Sounding Board Songs-BMI
4. **HE NEVER GAVE UP ON ME** 3:22
Bobby All
5. **IF GOD BE FOR US** 2:30
Dave Wasmundt-Sounding Board Songs-BMI



RICHARD PRYOR
"BLACKJACK"

A-226
LAFF-LP

SIDE 1
(9420)

1. GETTIN' HIGH
2. FUCK FROM MEMORY
3. BIG TITS
4. GETTIN' SOME
5. THE PRESIDENT
6. ASS HOLE
7. LINE-UP
8. MASTURBATING
9. RELIGION
10. BLACK PREACHERS
11. BEING BORN
12. BLOW OUR IMAGE
13. BLACKJACK

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RICHARD PRYOR
"BLACKJACK"

A-226
LAFF-LP

SIDE 2
(S-2421)

1. I SPY COPS
2. SUGAR RAY
3. WHITE FOLKS
4. INDIANS
5. ASS WUPIN
6. GOT A DOLLAR?
7. PRES.'S BLACK BABY
8. DOPE
9. WINO PANTHERS
10. AFTER HOURS
11. 280 LB. ASS
12. CRAP GAME
13. INSURANCE MAN
14. BLACK & PROUD
15. GETTIN THE NUT
16. F-K THE FAGGOT
17. JACKIN' OFF
18. SNAPPIN' PUSSY
19. FARTIN'

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AB 4039
STEREO

SIDE 1
33 1/3 RPM
(AB 4039 SA-Banded)

MONTY PYTHON
"MATCHING TIE AND HANDKERCHIEF"
BANDED FOR AIRPLAY

1. "BISHOP ON THE LANDING" (3:07)
2. "ELEPHANTOPLASTY" (1:57)
3. "WIDE WORLD OF NOVEL WRITING" (2:34)
4. "WORD ASSOCIATION" (1:17)
5. "BRUCES" (3:04)
6. "ADVENTURES OF RALPH MELISH"
 " HOT DOGS AND KNICKERS" (4:04)
7. "THE CHEESE SHOP" (4:07)
8. "TIGER TALK" (1:29)
9. "A GREAT ACTOR" (2:23)

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AB 4039
STEREO

SIDE 2
33 1/3 RPM
(AB 4039 SB-Banded)

MONTY PYTHON
"MATCHING TIE AND HANDKERCHIEF"
BANDED FOR AIRPLAY

1. "THE BACKGROUND TO HISTORY" (3:54)
2. "WORLD WAR NOISE IN 4" (4:05)
3. "THE FIGHT OF THE CENTURY" (:54)
4. "THE MINISTER FOR OVERSEAS DEVELOPMENT" (1:05)
5. "OSCAR WILDE AND FRIENDS" (3:26)
6. "TAKING IN THE TERRIER" (1:23)
7. "THE PHONE - IN" (2:37)

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— DEMO —

CMR 1100
33 $\frac{1}{3}$ RPM
STEREO

— Composer: Jack Shaindlin
BMI
Publisher: Triumph
Publications Inc.
BMI

Multi-Media
"STUDIO SESSION"

Not for sale

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SPOKEN ARTS



SA-915

Made in U.S.A.

Side One
SA 915

REMARKS OF
PRESIDENT LYNDON B. JOHNSON
TO
A JOINT SESSION OF CONGRESS

March 15, 1965

(Part One)

Presented by Arthur Luce Klein
33 1/3 RPM

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SPOKEN ARTS



SA-915

Made in U.S.A.

Side Two

SA 915

REMARKS OF
PRESIDENT LYNDON B. JOHNSON
TO
A JOINT SESSION OF CONGRESS

March 15, 1965

(Part Two)

Presented by Arthur Luce Klein

33 1/3 RPM

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

45

THOMAS McDONNELL

1. IF EVER I SHOULD LEAVE YOU (3.22)

F. Loewe-A. J. Lerner (Chappell)

2. SO IN LOVE (3.11)

Cole Porter (Chappell)



WG-E-2599

side one



45

THOMAS McDONNELL

1. THE OLIVE TREE (2.57)

R. Wright-G. Forrest (Chappell)

2. AT THE BALALAIKA (2.31)

E. Maschwitz-B. Wright-G. Forrest (Paling)



WG-E-2599

side two



Non Voglio Nascondermi

Misa-Adamo (B.I.E.M.)

Cambio Amore

Zaffino-Cambereri (Woomera)

TRIO FRANCO

WOOMERA

BIEM

WG-E-2717

side one

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Tutte La Gente

Zaffino-Cambereri (Woomera)

La Bamba

Arr. Zaffino-Cambereri (Woomera)

TRIO FRANCO

WOOMERA

WG-E-2717

side two



SUPERTRAMP



Breakfast
IN AMERICA

GONE HOLLYWOOD THE LOGICAL SONG GOODBYE STRANGER BREAKFAST IN AMERICA OH DARLING *



* TAKE THE LONG WAY HOME LORD IS IT MINE JUST ANOTHER NERVOUS WRECK CASUAL CONVERSATIONS CHILD OF VISION



Produced by
Supertramp
and
Peter Henderson



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Supertramp BREAKFAST IN AMERICA



SUPERTRAMP

RICK DAVIES—vocals, keyboards
ROGER HODGSON—keyboards and guitars
JOHN HELLIWELL—wind instruments
DOUGIE JACKSON—bass
BOB C. BENEDICT—drums
RUSSEL POPE—concert sound engineer

Side ONE

words and music by
RICK DAVIES & ROGER HODGSON

PRODUCED BY SUPERTRAMP & PETER HENDERSON
REHEARSALS AT SOUND-CORSE STUDIOS, Burbank
RECORDED AT VILLAGE READER, Los Angeles
mixed at CRYSTAL SOUND'S Studio "B", Los Angeles
engineered by RON LEE and PETER HENDERSON
assistant engineer—LENSE BENT & JEFF HARRIS

tube and trombone by SLIDE HYDE
oboe programming by GARY MIELKE

all songs

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ART DIRECTION & COVER CONCEPT BY KIETH DOUD
PHOTOGRAPH BY PHILIPPE TELLIER

Cover photograph by Alisan Rapoport,
back cover by Mark Hanauer

Supertramp is represented by Dave Margerison
of Margerison Management

Our time in the studio was made most enjoyable by the
good humor and warmth of all the people at the Village
Recorder.

All Supertramp correspondence should be addressed to:
Supertipi Umbrella Club International
P.O. Box 1703, Burbank Ca 91507

GONE HOLLYWOOD

It's just a heartbreakin'
I should have known that it would let me down
It's just a mind aching
I used to dream about this town
It was a sight to see
The place to be,
What a place to stay
And the kicks can always be found
It's such a shame about it
I used to think that it would feel so good
But who's to blame about it
So to speak, I've been seen in Hollywood
I'm in the dumb motel,
Near the "Taco Bell"
Without a hope in hell
I can't believe that I'm still around
Ain't nothin' new in my life today
Ain't nothing new in all gone away
We had to much cryin', seen too much grief
I'm sick of tryin', it's beyond belief
I'm tired of talkin' on the telephone
They're tryin' to tell me that they're not at home
Ain't nothing new in my life today
I'm tired of walkin' from place to place
I've got to get away from a sad face
And now the words sound familiar, as they slam the door
"You're not what we're lookin' for."
Ain't nothing new in my life today
Ain't nothing true it's all gone away
If we only had time, only had time for you
If we only had time, only had time for you
If we only had time, only had time for you
It was a heartbreakin'
Now I ride in a big fine car
It was mind aching
I'm the talk of the boulevard
So go on and chin up boy
Forget the past
I know you'll make it
If you try again

There's no use in quittin'
When the world is waitin' for you

THE LOGICAL SONG

When I was young I seen that life was so wonderful.
A paradise, oh, it was beautiful, magical.
And all the birds in the trees, well they'd be singing so happily
joyfully playfully watching me.
But then they sent me away to teach me how to be sensible.
logical, responsible, practical.
And there showed me a world where I could be so dependable,
climical, intellectual, cynical.

There are times when all the world's asleep,
the questions run too deep
for such a simple man.
Won't you please, please tell me what we've learned
I know it sounds absurd
but please tell me who I am.

Now watch what you say or they'll be calling you a radical,
liberal, fanatic, etc.
Won't you sign up your name, we'd like to feel you're
acceptable, respectable, presentable, a vegetable!

At night, when all the world's asleep,
the questions run so deep
for such a simple man.
Won't you please, please tell me what we've learned
I know it sounds absurd
but please tell me who I am.

GOODBYE STRANGER

It was an early morning yesterday
I was up before the dawn
And I really have enjoyed my stay
But I must leave
Like a king without a castle
Like a queen without a throne
I'm an early morning lover
And I must be moving on
Now I believe what you say
is the independent truth
But I have to have things my own way
To keep me in my youth

Like a ship without an anchor
Like a slave without a chain
Just the thought of those sweet ladies
Sends a shiver through my veins

And I will go on shining
Shining like brand new
I'll never look behind me
My trouble's all gone
Goodbye stranger it's been nice
Hope you find your paradise
Tried to see your point of view
Hope your dreams will all come true
Goodbye stranger Goodbye Jane
Will we ever meet again
Feel no sorrow, feel no shame
Come tomorrow, feel no pain
Now some things are and some they don't
And some you just can't see
And some will wait until they won't
With some it's just as well
You can laugh at my behavior
That I'll never bother me
Say I'm not the savior
But I don't care if I need
And I will go on shining
Shining like brand new
I'll never look behind me
My trouble will be few
Goodbye stranger it's been nice etc.

BREAKFAST IN AMERICA

Take a look at my girlfriend
She's the only one I got
Not much of a girlfriend
Never seem to get a lot

Take a jumbo cross the water
Like to see America
See the girls in California
I'm hoping it's going to come true
But there's not a lot I can do

Could have been a supper for breakfast
Mummy dear Momma
They got to have 'em in Texas
Cos everyone's a millionaire

I'm a winner, I'm a sinner
Do you think my autograph
I'm a lover, that's a joke
I'm playing my cards upon you
While there's nothing better to do

Don't you look at my girlfriend
She's the only one I got
Not much of a girlfriend
Never seem to get a lot

Take a jumbo cross the water
Like to see America
See the girls in California
I'm hoping it's going to come true
But there's not a lot I can do

OH DARLING
Oh darling, will you ever change your mind
I've been feeling left behind
Like a shadow in your light
Ah honey, don't you say that I'm the one
And if you think you're gonna run
Well you know
I'm gonna be around you, all about you
Always by your side
I'm gonna dream about you, scheme about you
Love you at the time
I'm gonna catch you lady
Catch you lady
The news is all over town
You better not let me down
Keep telling me you're feeling good
Angel's song, baby
Please tell me that you'll never go
Ah ah no no
Ah lately I'm like a watch that's overwound
And I've got both feet off the ground
Because you know

I'm gonna be buss oh my pretty
Love you all day and day
And through the rain and shine
I'll make you mine
I'll love you come what may
I'm gonna catch you lady, catch you lady
Catch you lady, catch you lady



TAKE THE LONG WAY HOME

So you think you're a Romeo
Playing a part in a Romeo show
Take the long way home
Take the long way home
Cos you're the joke of the neighborhood
Why should you care if you're feeling good
Take the long way home
Take the long way home
But there are times that you feel you're part of the scenery
all the greenery is comin' down boy
And then your wife seems to think you're part of the furniture oh, it's peculiar, she used to be so nice.
When lonely days turn to lonely nights
You take the long way home
And when you're up on the stage, it's so unbelievable,
unforgettable, how they adore you.
But then your wife seems to think you're losing your sanity
oh, it has to be for you to grow boy
Does it feel that your life's become a catastrophe?
Oh, it has to be for you to grow boy
When you look through the years and see what you could
have been oh, what you might have been,
if you'd had more time.
So you take the long way home
Who's to blame if you're not around?
You took the long way home
You took the long way home

LORD IS IT MINE

I know it's time to question why I need to be alone
I need to find a silent place that I can call my own
Is it mine, Lord, is it mine?
You know I get so weary from the battles in this life
and many times it seems like you're the only hope in sight
Is it mine, Lord, is it mine?

When everything's dark and nothing seems right,
there's nothing to win and there's no need to fight
I never cease to wonder at the cruelty of this land
but it seems a time of sadness is a time to understand
Is it mine, Lord, is it mine?

When everything's dark and nothing seems right,
you don't have to win and there's no need to fight
We're here to find a place
to feel your strength through the day
The love that shines around me could be mine
So give us an answer, won't you.
We know what we have to do,
There must be a thousand voices trying to get through.

JUST ANOTHER NERVOUS WRECK

I'm feeling so alone now
They cut the telephone uh huh
They lie my life is just a mess
I think it's always now
I could never be a fortune
I lost the craving for success
And as the acrobats they tumble
So the corn begins to crumble
While in the mirror
She's wearing a brand new dress
Live on the second floor now
They're trying to bust the door down
Soon I'll have a new address
So much for liberation
They'll have a celebration
They've been under too much stress
And as the clouds begin to rumble
So the sun makes his fumble
And the sun upon my wall is getting less
Don't give a damn
Fight, while you can
Kill, shoot 'em up
They'll run amuck

Short, Judas
Loud, they'll hear us
Soldier, sailor
Who's your tailor
They're gonna cover when they discover
Everyone's a nervous wreck now
I used to think she was so noble
Would have bought her as a symbol
But now I can't afford the pen to sign her checks
Don't give a damn
They're gonna cover when they discover
Everyone's a nervous wreck now
Life's just a bummer they got your number
We'll give as good as we get now
Run from the gutter stick with each other
We'll drive them off the edge
They're gonna bleed, that's what they need
We'll get together and blow their cover
We're ready
Yeah we're ready
Yeah we're ready

CASUAL CONVERSATIONS

It doesn't matter what I say
You never listen anyway
just don't care if you're looking for
Imagination's all I have
But even then you say it's bad
just can't see why we disagree
Casual conversations how bore me
They go on and on endlessly
But you never say it
You ignore me anyway
I might as well talk in my sleep (I could weep)
You try to make me feel so small
Until there's nothing left at all
Why go on? Just hoping that we'll get along
There's no connection between us
But it is me who's to blame
There's nothing I can do, yes you're fading out of view
Don't know if I feel joy or pain
And how it seems it's all been said
If you could leave then go ahead
Should heel it, I mean
But I really believe that I'm glad
Yes I really believe that I'm glad

CHILD VISION

Who do you think you're foolin'?

You say I'm not fun,

But you're always going nowhere,

Just lying in the sun.

You tried to be a hero,

comes across perfect crime

but the dollars you're dancing

and you're runnin' out of time.

You're messin' up the water

You're rollin' in the wine

You're posing round your body

You're never on my mind

You gave me coke-cola

You said it tasted good

You watch the television

It tells me what I should

How can you live in this way?

-(Why do you think it's so strong?)

You must have something to say

-(Tell me why should change.)

There's much more to this life

It's time to die singin' right,

Child of Vision, won't you listen?

Find yourself a new ambition.

I've heard it all before

You're saying nothing new

I thought I said it all before

but I guess it wasn't true

You cannot make me listen

I cannot make you hear

You find your way to heaven,

I'll meet you where you're

How can you live in this way?

-(Why do you think it's so strong?)

You must have something to say

-(Tell me why should change.)

We have no reason to fight

cos we know we're right,

Child of Vision, won't you listen?

Find yourself a new ambition

MIXING TIPS
ELEVATOR

Try mixing “Get It Up! Get It Up!”
from Joanne Spain’s “ELEVATOR”
with “Put It In! Put It In!” from
“Music, Music, Music” by
California and immediately
overlapping “That Was Nasty!”
from “Nice ‘N’ Nasty” by Salsoul
Orchestra.

IT'S HOT!!!



QUESTIONNAIRE

Name ST

Address

City, State & Zip Wau 02174

Telephone Number _____

Best Time To Reach You 11:00 AM - 3:00 p.m.

Are You a Member of Any Pool? Yes No

Name of Pool Boston Record Pool Bin No. 31

Name of Club Pied Piper

Address 193 Commercial St.

City, State & Zip PARKERSBURG, W. Va. 26151

city, state & zip Minneapolis, Minn.

Days at Work 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

Time: 9 TO 1 am.

Type of Clientel Gay women

Approximate Age Group 18-65 (mostly 20-30)

Average Daily Attendance: Weekdays 500 Weekends 700

Average Daily Attendance: Weekdays 500 Weekends 80

Your T-Shirt Size: S M L XL

Enclosed you'll find a copy of Joanne Spains "Elevator". The short version, first released as a single, got such excellent reaction at such a variety of discos that we have rush-released this 12" version.

Please fill out this questionnaire and return as soon as possible with your reaction. Please use the other side for additional comments.

"Elevator" won't let you down, so please don't let me down.

Thanks, (over)
Michael

Dear Michael

Sorry to disappoint you however
I find "ELEVATOR" very boring
and so does my audience -

I think "ELEVATOR" is a
year too late in the sense that
that kind of orchestration, high horns,
high background vocals was hot
typ. 1/2 ago - it's played out
nothing new...

good luck
sincerely
jaegui mac

HOOKFOOT

AM
SP-4316



RECORDS, INC./P.O. Box 782/Beverly Hills, California 90213

LAMBA

KAGOMA



WORLDBEAT

VERSIONES ORIGINALES



MONICA NOGUEIRA

JACKY ARCONTE

MICHEL ABHSSIRA

LOALWA BRAZ

CHYCO ROGER DRU

JEAN-CLAUDE BONAVVENTURE

FANIA NIANG

CARA A LAMBADA 3:27

LAMBAREGGA! 3:52*

BAILANDO LAMBADA

LAMBA MAMBO 4:09

CARA B MÉLODIE D'AMOUR 4:11
MELODIA DE AMOR

SINDIANG 3:58

DANCANDO LAMBADA 4:44

[AMBÉ FINÉTE] (GRILLE) 4:26

LAMBA CARIBÉ 4:07

SALSA NUESTRA 4:38

CONCEITO COMPARA LIASSON INTERNATIONALE

PRODUCTOR JEAN-CLAUDE BONAVVENTURE
DISEÑO CARPETA PAUL RITTER

PINTURA PATRICE ROGER

FOTOGRAFÍAS ANDRE RAI

CONTATO WBZM 99 RUE DE SEVRES 75006 PARIS, FRANCE

"LAMBADA" VIENE DE SAYA, UNA MUSICA FOLKLÓRICA BOLIVIANA. ULYSSES Y GONZALO HERMOSA Y OLIVIER LORSAC CONTRIBUYERON A SU REALIZACIÓN

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KAOMA WORLDBEAT

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SAUTER-FINEGAN • THE RETURN OF THE DOODLETOWN FIFERS



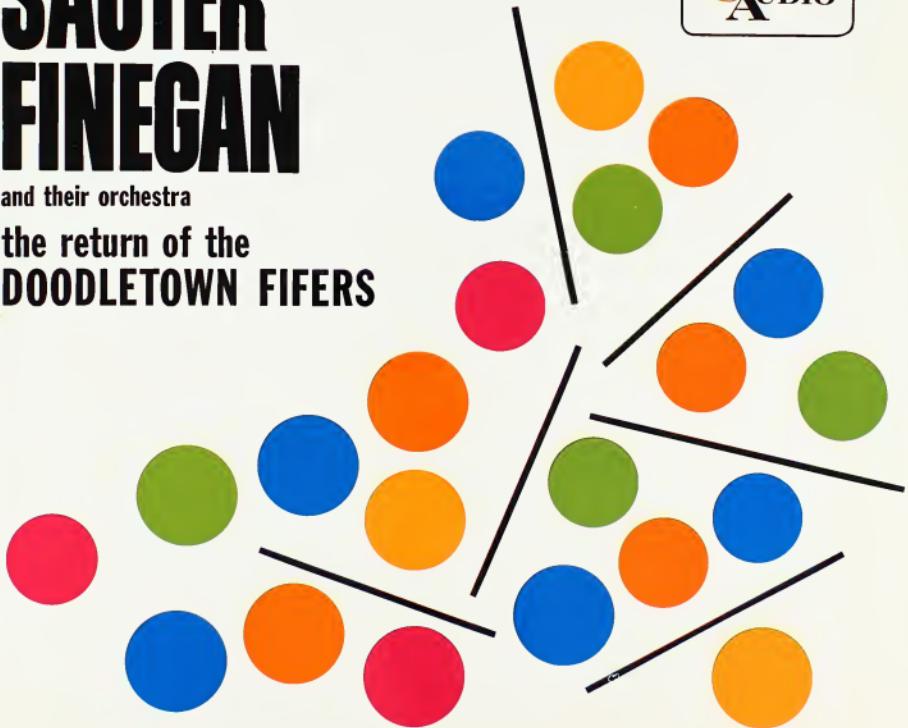
WWS 8511

SAUTER FINEGAN

and their orchestra

the return of the
DOODLETOWN FIFERS

UNITED ARTISTS
ULTRA
AUDIO





SAUTER-FINEGAN • THE RETURN OF THE DOODLETON FIFERS

Ed Sauter and Bill Finegan are not only excellent arrangers, but it can truthfully be said they are men of vision. For in this era of Sound they are veterans who preceded an entire industry by almost a full decade in the use of unorthodox instrumentations to produce the unusual Sound. Those who heard the original Doodletown Fifers back in the early Fifties were at once amazed by the musical gyrations and awed by the originality displayed by the team of arrangers turned orchestra leaders. But it took almost ten years to transpose the in-person performances of the Sauter-Finegan aggregation to records in a manner which would retain fully the great Sounds they had pioneered.

DOODLETON FIFERS • APRIL IN PARIS • WHEN HEARTS ARE YOUNG • A FOGGY DAY • MIDNIGHT SLEIGHRIDE • RAIN • MOONLIGHT ON THE GANGES • DOODLETON RACES • CARN THAT DREAM • THURSDAY'S CHILD • CHURCH MOUSE • ONE IS A LONELY NUMBER



UVa. Singers
Brooks

PETER & TOBY

UVa. Singers
Brooks



Special thanks to
the McTaggerts and Ray "Smedly" Hervey

Sides 1
Bold O'Donelhus
Mr. Bojangles
Patsy Fagan
Big Brother Sylvester
Sweet Smell of Success

Sides 2

Mick McGuire
Johnny I Hardly Knew Ya
Paddy Kelly's Brew
My Eggs Don't Taste The Same
Without You
Mountain Tea
Black Velvet Band

Robert Burns

Recording and Mixing Engineer:
Jesse Henderson
Photography:
Ed Rogers
Recorded at Aengus Studios

"Mr. Bojangles" written by Jerry Jeff Walker
"Paddy Kelly's Brew" written by Tommy Makem
"Sweet Smell of Success" and
"My Eggs Don't Taste The Same Without You"
written by Barnswallow Farquhar





DTY-7079 STEREO

the KINGDOM of Simitz



IN SEARCH OF THE PUCKERLESS PERSIMMON...



Side One

JUNIOR	3:07
SOMEDAY MY WIFE.....	3:53
MIND YOUR MANNERS.....	2:52
DON'T CLOSE THE DOOR.....	6:14
WAKE UP WAKE DOWN.....	2:37
WE BELIEVE IN MICROPHONES.....	2:00

Side Two

JULY 8 (IT'S IN THE PAPER).....	3:00
SILLY HOUSE.....	2:34
CANVAS OF WOE®.....	4:24
YOU CAN BE.....	2:52*
DON'T FEED THE BEASTS.....	3:30
ACTING IS NOT BEING®.....	4:06

The Kingdom of Simitz is ...

COLIN GRANT	Guitars, trombone, vocals
MARK LEMPKE.....	Lead guitar, vocals
JON TAYLOR	Guitars, vocals
ANDY BRAKS	Guitars, vocals
STEVE BRAKS.....	Bass
STU BRAKS.....	Congas, percussion
DEAN GLINES.....	Drums, percussion
GREG TARBOX.....	Tenor sax
JOE GUSTAFF.....	Trumpet
BILL ROWE	Trombone
TIM HORRIGAN	Keyboards

All selections written by...

ANDREW BRAKS & COLIN GRANT except "WEIRD"
written by ANDREW BRAKS,
COLIN GRANT, MARK RICHARD.

Produced & Arranged by COLIN GRANT
Engineered by "WEIRD" LARRY FEENEY
Mixed by LARRY FEENEY & COLIN GRANT
Recorded at DESTINY RECORDING STUDIO,

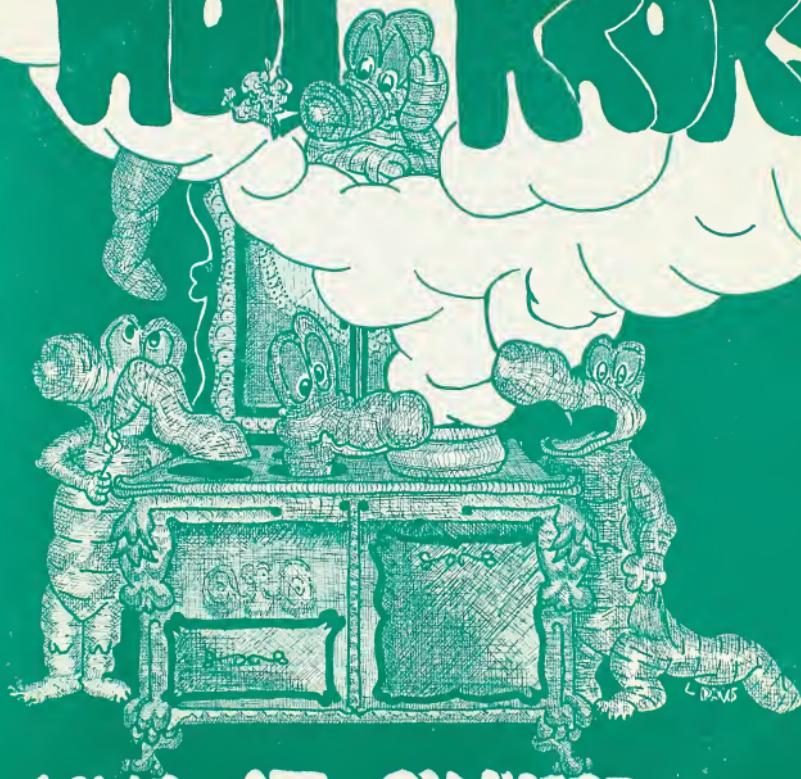
Wilmington, Massachusetts

Cover illustration by GLENN WILLIAMS
& STU BRAKS

Photograph by ART CRAMPTON
Graphics by STU BRAKS
© 1979 COLIN GRANT
& SIMITSONGS



HOT KROKS



LIVE AT SANDERS

All of the numbers on this record were recorded live in concert before a wonderful audience in Harvard's Sanders Theater. We believe the controlled conditions of a recording studio simply will not yield the same results in concert, we think (and hope you will agree), that capturing the energy of a live performance more than affects the sacrifice of some studio precision. If this record brings you even a fraction of the enjoyment the crowd in Sanders Theater brought us, we will be very pleased.

Our special thanks to Bill, the emcee for the concert, and to David Gessner, who engineered the live recording.

The Krokos of '72-'73

SIDE ONE:

House of Blue Light

Soloist: Simpson, Gregg

Arr. Gutcheon

Lady is a Tramp

Arr. Gutcheon

Johnny O'Connor

Krok Songbook

My Bonnie Lass

Krok Songbook

I've Got Rhythm

Arr. Merrill-Brown

Soloist: Arnold

Mama Look Sharp

Soloist: Comins

Spritzer

The Krokenpoof Song

Krok Songbook

Elvis' Greatest Hits

Soloist: Hansen

SIDE TWO:

Mountain Greenery

Soloist: Reichheld, Ned

Arr. Gutcheon

The Emblem

Krok Songbook

The Letter

Arr. Goulder

Soloist: Comins

Loch Lomond

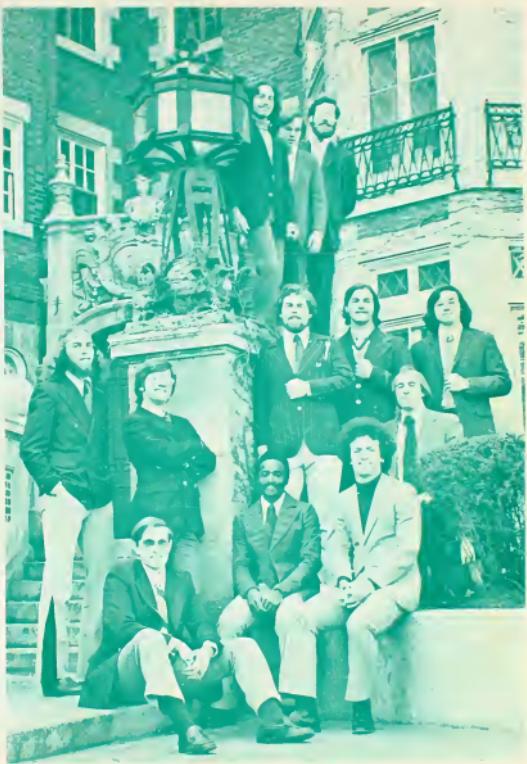
Arr. R. Vaughn Williams

Soloist: Simpson

Blue Moon

Soloist: Gregg

Krok Songbook



Cover Design: Lindsay Davis
Group Photo: Seth Waxman
Engineered by: David Gessner
Produced by: Jack Arnold

THE HARVARD KROKODILOES

Bruce Comins Dave Gregg Peter Rogers

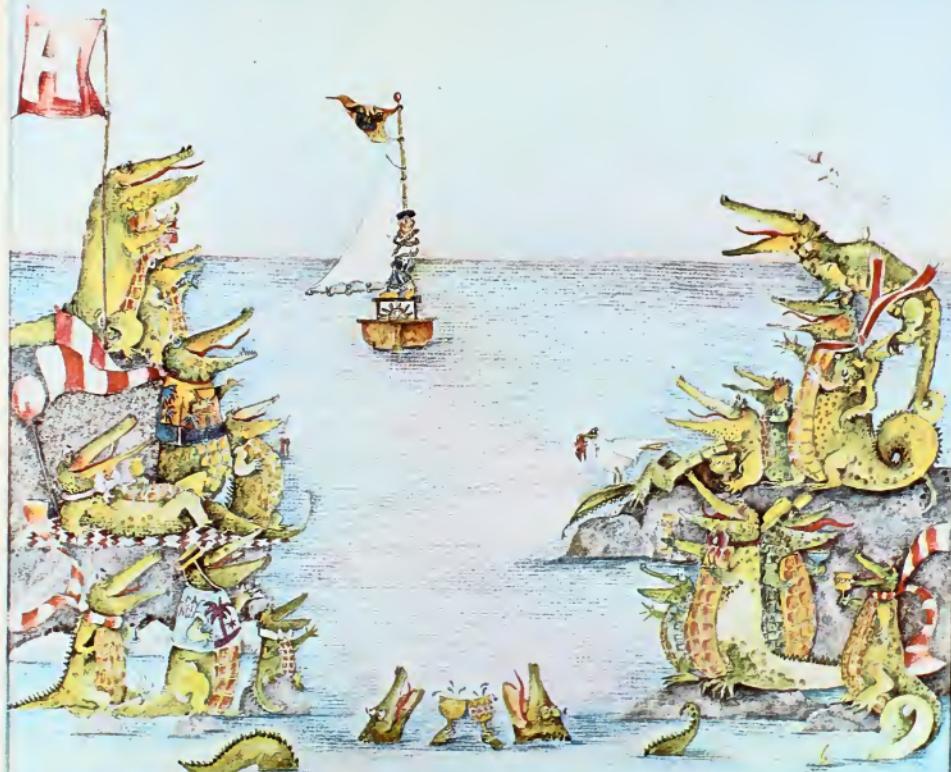
John Hansen Ray Ned

Rick Simpson Doug Heite Fred Dodd

Fred Reichheld

Leonard Easter Cliff Lewis

Jack Arnold



KROKS ON FIRE ROCKS

SIDE ONE

HOUSE OF BLUE LIGHTS

arr.-Gutcheon
Soloists: Evans (Bass)
Muesschmidt (Baritone)
Skinner (Tenor)

SOMEWHERE OVER THE RAINBOW

arr.-Hett & Levinson

Soloist: Colt

WHEN YOU WORE A TULIP

arr.-Mansfield

Soloist: Volting

KILLING ME SOFTLY

arr.-Mansfield

Soloist: Helte

JOSHUA

arr.-Gutcheon

Soloist: Volting

SOMETIMES I'M HAPPY

arr.-Mansfield

Soloist: Helte (Garden), Messerschmidt

Soloist: Dodd

HARK ALL YE LOVELY SAINTS ABOVE

Weekes

WHAT'S YOUR NAME?

Krok Songbook

Soloist: Colt

LET'S DO IT

arr.-Mansfield

SIDE TWO

JOHNNY O'CONNOR

Krok Songbook

Soloists: Evans (Bass)

Jordan (Tenor)

SUMMERTIME

Gershwin

arr.-Volting

Soloist: Lewis

MON COEUR SE RECOMMANDA A VOUS

Orlando di Lasso

arr.-Sear

I CAN'T GIVE YOU ANYTHING BUT LOVE

arr.-Gutcheon

Soloist: Jordan

THEIR HEARTS WERE FULL OF SPRING

arr.-Mansfield

BLAH

Krok Songbook

Soloists: Evans (Bass)

Muesschmidt (Baritone)

BLUE MOON

arr.-Wigton

Soloists: Helte (Bass)

Skinner (Tenor)

TEMPT JAM

arr.-Persussions

Soloist: Jordan

ELVIS' GREATEST HITS

Krok Songbook

Soloist: Messerschmidt



Standing (left to right): Doug Heite, Peter Leranga, Mark Jordan, Rod Skinner, Dave Evans, Paul Mathias, Tom Lamiale
Sitting (left to right): Jim Volting (Manager), Cliff Lewis (Director), Michael Messerschmidt (Assistant Director), Fred Dodd, George Colt

THE HARVARD KROKODILOES, 1974-75

This album features both some of the old Krok standards and a representation of new musical genres which the group has recently begun to explore. The release of this record appropriately coincides with the start of our 30th anniversary year. In 1946 we started the tradition of giving a concert to honor the spirit of the Kroks as they were. Today the group has indeed changed in a myriad of ways since its founding in 1946, but there are certain aspects of "Krokdom" which will hopefully never change—the most important of which are the desire to sing for the love of singing, the need to communicate, and the desire to capture the energy of a live performance on a studio recording. The verve and interplay with the audience in a concert setting must simply be sacrificed to musical precision and considerations of sound in a recording studio. We hope, however, that you will agree with us that for vital musical

reasons such a sacrifice is warranted, and if this recording exudes to you a vitality and a warm appreciation for the listener, we will be very pleased and gratified. We hope on this note that you will find this record to be a typical Krok concert, and we hope that you will find the attention to detail, the vocal styles in the repertoire and the selections themselves as enjoyable to listen to as they were for us to sing. This record was for us a labor of love, and we humbly dedicate it to our visionary predecessors and to those who will in the future intent what all of the Krokodiles over the past 30 years have worked so hard to build. Happy listening!

—The Kroks of '74-'75

Front Cover Design: Victoria Bliene
Back Cover Design: M.L. Volting
Group Photo: Jotter Leff and Peter Leranga
Engineered by: Sherry Klein (assisted by Peter Mansfield)
Produced by: Jim Volting and Cliff Lewis
Recorded May, 1975, at Hub Studio in Brighton, Massachusetts
Mastering Engineer: Ray Wiss, Performance Recorders, Brighton, Massachusetts





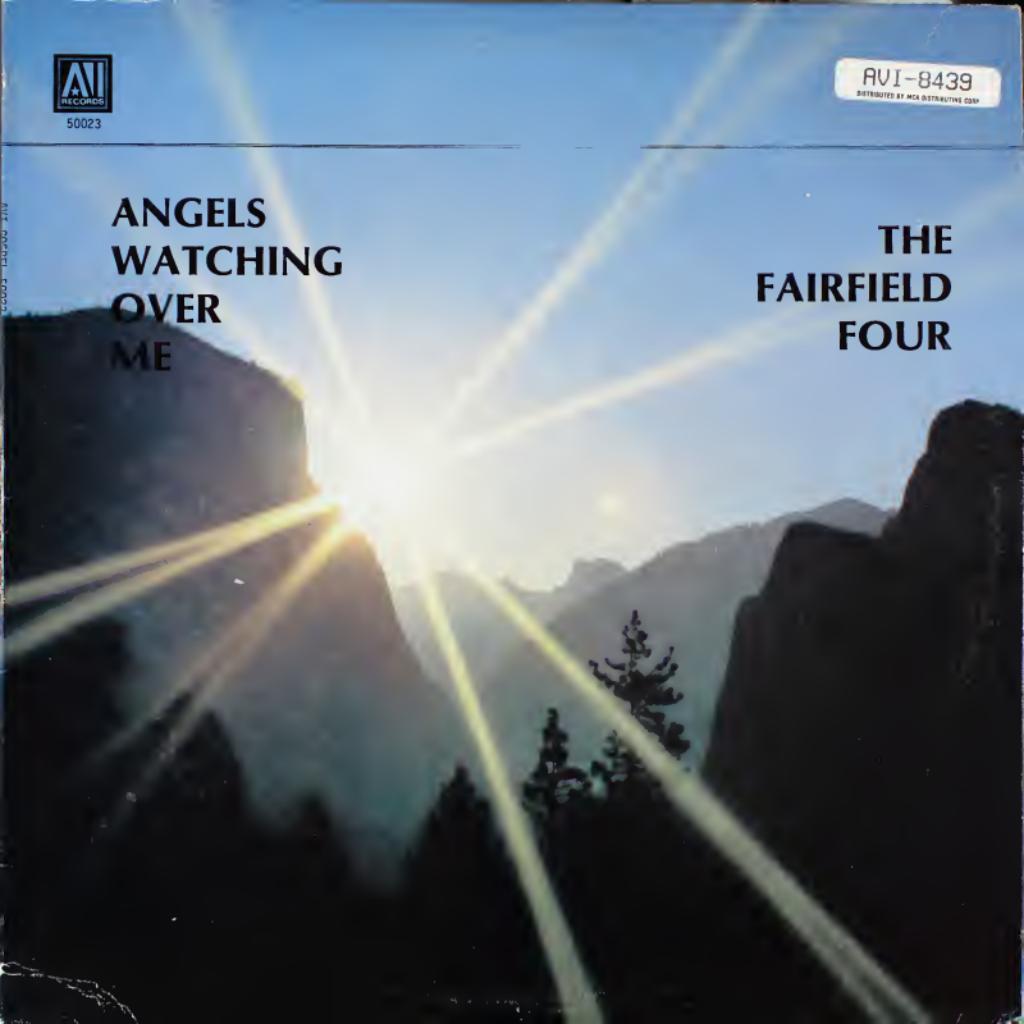
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AVI-8439

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ANGELS
WATCHING
OVER
ME

THE
FAIRFIELD
FOUR



THE FAIRFIELD FOUR

Side 1

DON'T DRIVE YOUR CHILDREN AWAY
 IN THE WILDERNESS
 LET ME TELL YOU ABOUT JESUS
 ALL THE WAY
 I'LL TELL THE WORLD
 IN THE UPPER ROOM

Side 2

I'LL BE SATISFIED
 WAITING FOR ME
 ANGELS WATCHING OVER ME
 I'VE GOT GOOD RELIGION
 I'M IN YOUR CARE
 NOBODY TO DEPEND ON

The customs and traditions of religious parents of Nashville, Tennessee, who carried their children to Sunday School each Sunday, were greatly responsible for the Fairfield Four Quartet, their talents were discovered through their activities in Sunday School. This outstanding pioneer group bears the name of Fairfield Baptist Church—at that time being pastored by Reverend J. R. Stottan.

The group consisted of three little boys: Harold and Rufus Corathers, John H. Bottie and Lotimer Green was added for a short time. Samuel H. McCrary was the next one to be added, and he, too, was a member of the Fairfield Baptist Church. Mother Cloy and the Pastor, Reverend J. R. Stottan, gave them their name in the year of 1921.

The Fairfield Four travelled throughout the United States in the large auditoriums as well as the smallest churches. They believed these words of scripture, "Where Two or Three Are Gathered in My Name, I'll be o God in the Midst."

The first opportunity to broadcast came to the Fairfield Four in 1940

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1011 WOODLAND STREET/NASHVILLE TENNESSEE/37206

over WSIX Radio, Nashville, Tennessee. They were with the station for two years and then was called to WLAC, Nashville, in 1942. They were transcribed over Radio Stations WBAL, Baltimore, Maryland—WCAU, Philadelphia, Pennsylvania—WOAI, San Antonio, Texas—KOV, Pittsburgh, Pennsylvania—WCHS, Charleston, West Virginia—KARK, Little Rock, Arkansas—KWKH, Shreveport, Louisiana—WCKY, Cincinnati, Ohio and KSL, Salt Lake City, Utah.

Rev. Sam McCrary is now pastor of the St. Mark Baptist Church in Nashville, Tennessee. He sang 1st Tenor and was manager of the group. Willie Frank Lewis, the second lead singer is now singing with the Fireside Singers of Nashville, Tennessee. James Hill, the baritone for the group now manages and sings with the Famous Skylarks.

PRODUCED BY
 SHANNON WILLIAMS

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Campanology I “Sūramgamaḥ”

Mixed Chorus of Tokyo Choraliens
and Nippon University Chorus Group

Campanology II “Mahāprajñāpāramitā”

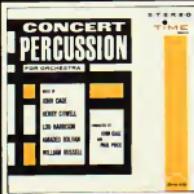
Soloists: Akira Takei
Shiro Harada

Campanology III Finale

Akiyoshi Sera
Yukio Komatsu
(members of Tokyo Choraliens)

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58001



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58002



S/8003

58003

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LST 7122

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STEREO
REG. U. S. PAT. OFF.

QUIET VILLAGE

The Exotic Sounds of

MARTIN BENNY



QUIET VILLAGE

The Exotic Sounds of MARTIN DENNY

Martin Denny's music is becoming so famous it's a little pointless for me to tell you how wonderful it is. If you've already heard it you know, and if you haven't, stop reading this right now . . . put on the record and play it.

Now after you've asked, "How long has this been going on . . . how did I miss it . . . has he recorded other stuff as terrific as this?" (the sure has) . . . you have become a full fledged member of his fan club. Welcome brother, and continue reading.

When you hit the road to "fameville" as Martin has, there's one big cross you have to bear—the people who "knew you when." The people who predicted a smash success on the first listen and haunt your life with reminders of how right they were. . . . explanations of how you do it, how you thought of it and so on . . . an "I Was There" road company with a cast of thousands. There really was a horde of these Waikiki prophets, and I was one of them. We all talk about Martin at the drop of a hat, so what do you want to know?

Maybe you've wondered what-in-the-world kind of fellow is he to have cooked up these fantastic sounds. Maybe you have in mind a pale, aesthetic type who flutters his hands and uses mystic four-hundred-dollar words to describe what he is doing. Surprise . . . he's a great big hulky guy who looks like he could make bow knots out of iron bars. He is very shy, completely genuine and, first and foremost, a fine musician who plays piano like crazy.

Like many other great talents, he's not a talker but a doer. Having created a style and form of music that is unique and all his own, the next move was to surround himself with other musicians who "dug" what he was after and could play it.

I've given up trying to figure out how Martin thinks up this fabulous music, and I'm not so sure he knows himself. It sounds and feels the same every time, yet it is always brand new . . . fresh and exciting as if you'd never heard it before. And one last word from the Waikiki prophets: If you think this is good, hold your hats, there's a lot more to come.

—John Sturges

LST 7122
STEREO

This is a stereophonic, two-channel, non-compatible, long-playing record; to be reproduced with a stereo cartridge and needle only. Frequency response is from 20 cps to 20,000 cps. For best results use the RIAA equalization curve.

SIDE ONE

STRANGER IN PARADISE

HAWAIIAN WAR CHANT

CORONATION

SAKE ROCK

PARADISE FOUND

FIRECRACKER

SIDE TWO

MARTINIQUE

MY LITTLE GRASS SHACK
IN KEALAKEKUA, HAWAII
CHA CHA CHA

TUNE FROM RANGOON

HAPPY TALK

PAGAN LOVE SONG

LAURA

Plus Martin Denny's Hit Recording of
QUIET VILLAGE

Producer: SI WARONKER
Cover Design: PATE/FRANCIS & ASSOC.
Color Photography: IVAN NAGY
Cover Posed by: SANDY WARNER
"The Exotic Girl"

Movie director John Sturges is currently working at his Alma Mater, MGM, making a picture with Frank Sinatra and Gina Lollobrigida. His recent pictures include *The Old Man and the Sea* with Spencer Tracy, *Gun Fight at the OK Corral* with Burt Lancaster and Kirk Douglas, *Bad Day at Black Rock* with Spencer Tracy, and a suspense western starring Kirk Douglas and Anthony Quinn, *Last Train From Gun Hill*.

Performing Group on QUIET VILLAGE:

Martin Denny

American Composer

August Colon

Julius Wechter

Harvey Ragsdale

Raymond Alexander

Jose Bethancourt

John Fingo

Piano, Celeste

Bongoes, Congas, Bird Calls

Vibes, Marimbas, Percussion

String Bass, Marimba

Percussion

Percussion

String Bass

Other albums available by Martin Denny —

Monaural Stereo

Exotica LRP-3034 LST 7034

Exotica — Vol. II LRP-3077 LST 7006

Forbidden Island LRP-3081 LST 7001

Primitive LRP-3087 LST 7023

Hypnotique LRP-3104 LST 7102

Astro-Desa LRP-3111 LST 7111

*Available about August 1, 1959

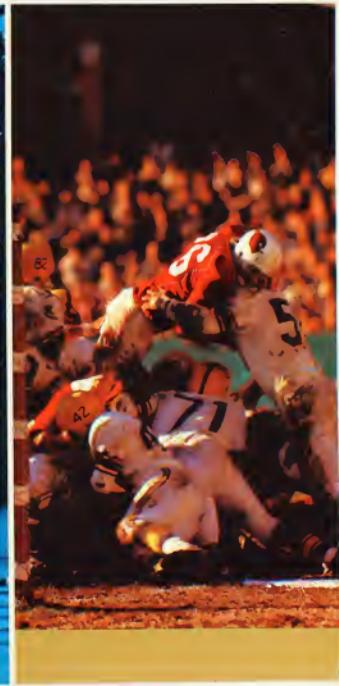
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LR-1003

Larry Bene

“Only Time Will Tell”



LARRY BENE

Only Time Will Tell

Few artists today can match the dynamic performance of Larry Bene. Long associated with the cabarets and nightclubs of the East Coast, Larry has lent his earcatching voice to the ten powerhouse tunes included in this package.

Listen and enjoy!

SIDE ONE

- ONLY TIME WILL TELL
- ~ WILLOW TREE
- YOU CAN BET ON ME
- ✓ I'M MOVIN' ON
- LOVE IS LIKE A GAME

SIDE TWO

- I DON'T WANNA GET MARRIED
- TRUE LOVE
- ✓SHOW ME THE WAY
- ON YOUR WEDDING DAY
- WITH A SIGH

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FACE ØNE

1. STREETPLAYER -MECHANIK
2. YOU ØNLY LEFT YOUR PICTURE
3. MØVE ØN
4. SOMETHING IN YOUR PICTURE
5. DRESSED TØ KILL

FACE TWO

1. LØVE SHADOW
2. IT'S ALRIGHT
3. WHITESTUFF (SHØRT CUT)
4. DØ YØU WANNA MAKE LØVE
5. SLØW BLUE



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PROGRAM VOX dik
DAVIS NON ACOUSTIC
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VOX maria RECHI BASE
VOX » « gnu KIKØINE VOX
ØN LOVE SHADOW COURTESY EM ELECTROLA
GMBH pete WILLMAN
BASE CLAVINET ØN LOVE
SHADOW zeus b HELD
ADDITIONAL KEYBOARDS
» « pudgy ECKERSEY
FRONT FOTO david BAILEY
BACK FOTO david SHORT
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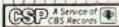
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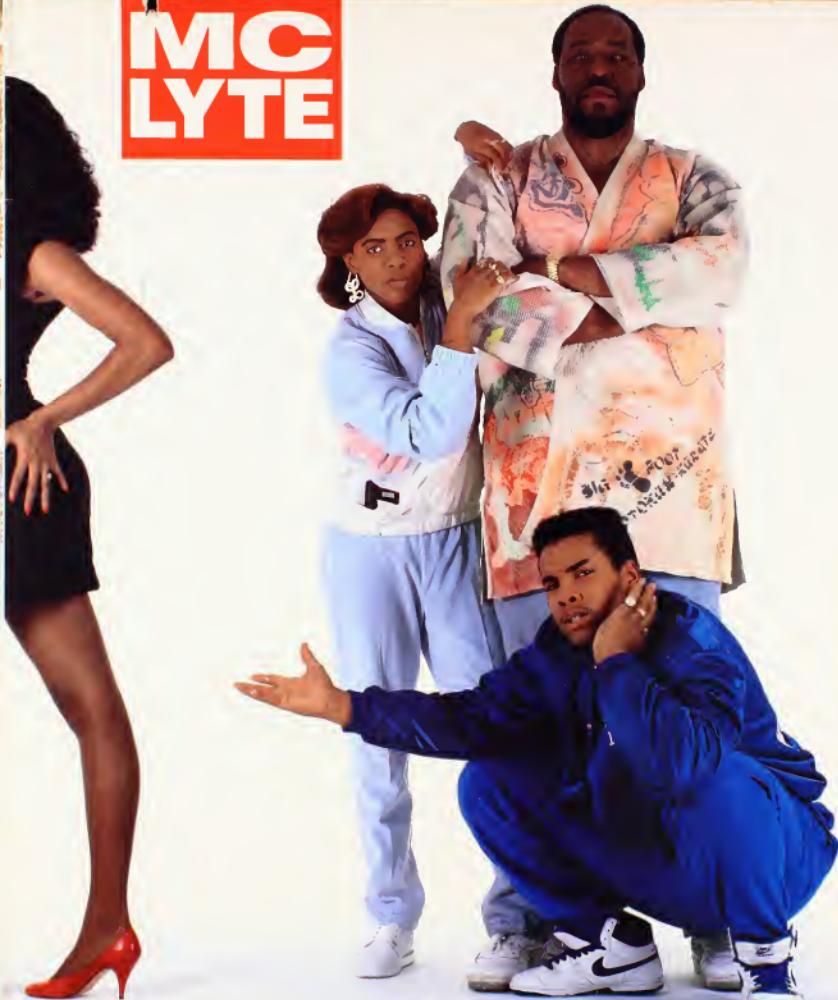
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MAIRI BROIDEACH (sung in Gaelic)

Mae Campbell Cameron

MARCH OF THE 93rd AT MODDER RIVER & MULIN DHU REEL

Don Joe MacInnis

THE ROAD TO THE ISLES

MacDougall Girls Pipe Band

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Angus Chisholm

BOTTLE OF PUNCH — THE BANKS OF MOY — jigs

John Wilmot



My Dear Friends.

C I A D M I L E F A I L T I E :

In case you don't "have the Gaelic", this simply means "a hundred thousand welcomes", whether you are visiting Sydney for the first time or are a frequent visitor to our city.

The Celebration Committee sincerely hopes you may have time to share in the elaborate program arranged for Sydney's 175th Birthday Anniversary. May you take away with you only the best wishes and fondest recollections of what we hope will be one of the friendliest efforts ever put forth by the Citizens of Sydney.

Will ye no' come back again?

R.G. Urquhart
Mayor
City of Sydney.

tempo

STEREO/R7049

nancy
bourreau
my hope of glory

Love Theme

My Hope of Glory

Turn Me On! Light Me Up!

All of Me

His Personal Concern

My Wonderful Lord—Medley

Medley from "Show Me"



nancy bourdeau

my hope of glory

Here's NANCY BOURDEAU

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Singing with conviction

Songs that have A MESSAGE

The MESSAGE OF CHRIST and HIS LOVE !



SIDE ONE

1. My Wonderful Lord - Medley
"My Wonderful Lord"/Lillenas
"My Jesus, I Love Thee"/Featherstone-Gunn/Jen
"Sweet Jesus"/Goodwin

2. His Personal Concern/Johnson-Skillings
3. My Hope of Glory/Johnson-Skillings

SIDE TWO

1. Turn Me On! Light Me Up!/Lister
2. Love Theme (from "Spirit of '76")/Johnson
3. All of Me/Lister
4. Medley from "Show Me"
"Jesus! Jesus!"/Owens
"He Died For Us"/Owens
"Just Ask Him"/Owens

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Vol. I

CAEDMON

818.3

Nathaniel Hawthorne

The Minister's Black Veil
Young Goodman Brown

read by
Basil Rathbone



PHOTO BY

NATHANIEL HAWTHORNE

The Minister's Black Veil *Young Goodman Brown*

read by

BASIL RATHBONE

directed by Howard Sackler

THE DARK SIDE OF AMERICA, the side never turned toward the Old World, was the special province of Nathaniel Hawthorne. The task he set himself was a unique one; for America was universally supposed, in the first half of the 19th century, "a country where there is no shadow, no antiquity, no mystery, no picturesque and gloomy wrong, nor anything but a commonplace prosperity, in broad and simple daylight..."

But the heritage of Hawthorne was New England, and more especially Salem, of witchcraft fame. Where others saw trim white villages sparkling in the sun, he saw ruins of antiquity—but ruins of another sort than the marble columns of Europe. For the legacy of the Puritan ancestors was an awareness of Forces at work everywhere to corrupt and pervert the goodness of men, with all-pervading guilt the natural result. It was a world of pulls and stresses far removed from the ordinary strains of getting and spending. Realities constantly dissolved into unrealities, order into chaos, purity into sin. The man who seemed most righteous might prove the greatest sinner. At every step the firm straight path might be leading most serpentine into the shadows of wilderness. Appearance and reality, purity and corruption, light and darkness—constantly shifting and changing—this was a world of ambivalence, in which the only certainty was anxiety, brought about by the dread of unwitting sin.

Hawthorne, America's first great master of the prose story, observed closely the men and women who spent their lives in this murky atmosphere. Everywhere he gathered tales of the past—of witchcraft and vengeance and self-punishments and the strange workings of providence. He was not a historian, not an antiquarian, but a teller of stories about people caught up in this strange world. He himself was one of them. He found it hard to accept his work, sometimes thought his tales pale imitations of life, wished he could write about "reality," else do some "real" work. "If I

could only make tables, I should feel myself more at home." Along with Parson Hooper and Goodman Brown, and the great righteous Puritan chorus, he might well have been content to exclaim, Every day in every way I am growing guiltier and guiltier.

For Hawthorne understood, and did not condemn. There is compassion in his stories, as well as psychological appreciation of the possibilities for good and evil in a single soul. But while the chief characters in the tales are given every consideration, they are not the stories' reason for being. Like Herman Melville, his contemporary, Hawthorne was interested mainly in the problems of good and evil. His stories are often parables, and the author is content to let the reader draw the inferences. Emblems—the black veil as a symbol of guilt, for example—are devices for clarifying the issues. That they remain consistently mysterious, never trite, is a tribute to the author's subtle imagination and artistry.

"The Minister's Black Veil" and "Young Goodman Brown" are both analyses of the effect of sin upon those who become aware of it. The contamination spread is not, in these stories, the result of the act of sinning. Certainly the good Reverend Hooper is guiltless, even in the eyes of those appalled by the emblem he wears. But it is the idea of sin, the awfulness of its omnipresence, which ruins the innocent acceptance of one human being by another. The importance of young Goodman Brown's revelation in the forest does not depend upon the question of whether or not it is a figment of his own imagination. His misfortune is that once recognizing the potentiality for evil in his fellow beings, he may no longer commune with them, in the old innocence of spirit. Like the Reverend Hooper, he must therefore renounce the sin-blackened veil of guilt, which forever holds him apart.

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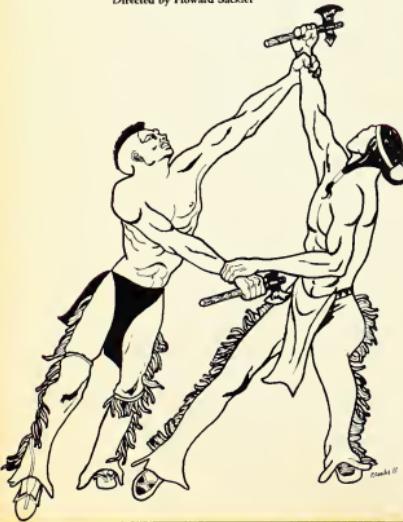
JAMES FENIMORE COOPER

THE LAST OF THE MOHICANS

Narrator: James Mason

Alice	Patricia Somerset
Cora	Dona Martny
Chingachgook	Daniel Thorndike
Magua	Peter Bayliss
David	John Gayford
Hawkeye	Joss Ackland
Duncan	Alan Howard
Uncas	Christopher Guiney
Munro and a Huron	Richard Dare
Delaware	Wallace Eaton
Tamenund	Newton Black

Directed by Howard Sackler



The *Last of the Mohicans* (1826) was the *Gone With the Wind* of its day. Both novels found readers eager for a story of private danger in a great war fought seventy-five years earlier. Both explored the intriguing problem of the lady loved by more than one man. And both appealed to romantic interest in the death of a young tradition—the Old Society of the Americas—in James Fenimore Cooper's. In addition, Cooper tried to create an American epic.

But why should we, almost 150 years later, find interest in *The Last of the Mohicans*? The Indians are dead, the French are gone. Through an "ocean of leaves," red skin and pale face pursue and are pursued, escape and fight. No one rests from the hunt. Lieutenant-Colonel Munro, the Narrator, and his son Foppa, are sent to New York to meet their two attractive daughters in the summer of 1757 when Montcalm is descending Lake Champlain to attack in the French and Indian War.

A second merit of this novel is the grasp Cooper provides of our pre-Revolutionary past, here dominated by the Indians caught up in the struggle of Europeans for the continent. In Cooper's eyes, right was on the side of the Indians. He depicts them as the descendants of French and their Iroquois, Sioux Chingachgook and his son Uncas (perhaps the noblest Indian in literature) combat "dark, wily" Magua. For all his admiration of the Indians, Cooper does not let us forget that it was they who brought him growing up the son of the land sign for vast unexplored tracts around Cooperstown, New York.

We are unsophisticated Americans here. We enjoy imagining the grand sweep of history, the great events, the great characters, the setting of the setting of the story. Presented impressively, and idealized, the natural world appears freshly beautiful. Once, when the author leads his party a short distance from the Hudson River, he writes: "The air is pure; a hole in the beauty and purity, the picture is in the manner of the 'Hudson River School,'" in one critic has noticed, and just as lovely.

At another time, the awesome glory of Gлен Falls, with its vast bluffs, its rushing water, its deep shadows, its light, its spray, impresses him "with the grandeur of the works of God, and the magnificence of the people who find temporary safety there. And what a dramatic rôle this setting plays, as noted by Francis Parkman, the historian who wrote *Frontiersmen in America*, in his description of the Indians' efforts to deceive him. He seems to feel against his cheek the heat and spray of the cataract, and hear in the roar of the falls, and the yell of the assailants and the shrill voices of the arrows, rifle fire."

More than the hero, Hattie Bumppo (known as Hawkeye and The Long Rifle), the one most memorable characters in our fiction, and yet another reason for reading *The Last of the Mohicans*. Modifying Daniel Defoe's definition of a hero as "a man who, in his actions, has 'a character that possessed little of civilization but his highest principles as they are exhibited in the uneducated,'" and a man "removed from the common herd, who, in his conduct, is a model for others," Moravian missionaries among the Delawares, he possesses "real" skills. He is the "pale face whose eyes can make night as day." Yet he is a "soft, effeminate, thin, in fact, a woman." In his final effort to save the life of Alice, he uses his knowledge of gunpowder to bring a more merciful death to a Huron plunging to rocks below.

With such a hero, Cooper knew that his Leatherstocking stories (of which *The Last of the Mohicans* is best known) would outlast his other twenty-two novels. This "new man," democratic and free, at home in nature and superior to both Indian and European, showed Americans that they could be heroes too. And when Cooper died, thus for critics to claim Hawkeye's lines in *Huckleberry Finn* and Thoreau and Hemingway's white hunter, Cooper here, they say, created a man, at the height of his powers, worthy of serving as hero in other men's epics.

Other, less friendly, critics call Cooper amateur. They find the female characters (like Cora and Alice) insipid, the minor ones (like David Gamut and the Huguenot) wooden, and the scenes of Hawkeye boring. Most famous, one of Mark Twain's attacks on romanticism in his hilarious *Fenimore Cooper's Literary Offenses*, criticized the improbabilities of action and the forces, unusual style. Such accusations, however, lose their force in the overall power of Cooper's narrative.

And, one must add, the story of intermarriage and death, presented in a relationship of Trotski much reprinted. *The Last of the Mohicans* is real less for the romantic devotion of the Major to fair Alice (both in English) than for the ideal relationship between the first edition of the Indians, Chingachgook and Uncas, twin gods on a New York Olympus. More interesting to us or Cora's attracting two unlikely suitors, Magua and Uncas, is the rivalry between Hawkeye and his disloyal friend, Magua, a well-meaning but somewhat dimwitted countryman. The strange delineation of the two men in this recording makes the arch-struggle especially vivid. We possess a visible myth of America in what Cooper called his Homeric Age.

Frank R. Shivers, Jr.
Friends School, Baltimore

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spoken arts

JUST SO STORIES by RUDYARD KIPLING

read by JILL BALCON and ROBERT SPEAIGHT

Presented by ARTHUR LUCE KLEIN

Most every father will, at one time or another, indulge himself in the favorite pastime of his species; he will both create and enter into the world of his children . . . their families' stories, and their visions.

They did just that. Kipling wrote over his *Just So* stories, so perfectly purged of smugness and any hint of condescending patronage while annexing his natural story-telling talent to his sure but delicate humor.

The *Just So* stories were written during Kipling's "American" period (1895-1902). He had married in England and had planned a leisurely world tour with his new wife, Sellen. But his finances would not permit such a grandiose venture, he was forced to settle for a while with his wife's parents on their farm near Brattleboro, Vermont. These were years of uneasiness and doubt and thus it is all the more remarkable that these pieces and the "Jungle Book" should emerge from this time.

They were first published in volume form in 1902 with twelve stories (the "Tabu Tales" and "The Hare and the

Porcupine" were added somewhat later) and accompanied with illustrations executed by Kipling. It was said that he could accept criticism of his writing, but was known to bridle at any suggestion that his drawings were not worthy of the author's tribute. The drawings generally contain "secrets" or programs playfully inserted for the delight of the young.

The first story in the series of fourteen was "*How the Whale Got His Throat*" and was published in 1897 in St. Nicholas Magazine in the United States. Although there was no introduction to the series, Kipling did write the following preface for the book:

"Some stories are meant to be read quickly and some stories are meant to be read aloud. Some are only proper for rainy mornings, and some for long hot afternoons, when one is lying in the open, and some stories are bedtime stories. All the Blue Skallalstoot stories are morning tales (I do not know why, but that is what Effie says.) All the stories about Orvin Sylvester Woodsey, the left over

New England fairy who did not think it well-seen to fly, and who used patent labor-saving devices instead of charms, are afternoon stories because they were generally told in the shade of the woods. You could alter and change these tales as much as you pleased; but in the evening there was only one moral message for Effie to sleep, and you were not allowed to alter them by adding a little word. They had to be told just so, or Effie would wake up and put back the missing sentence. So at last they came to be like charms . . . the whale tale, the camel tale . . . the rhinoceros tale. Of course, little people are not alike, but suppose if you catch some Effie rather tired and rather sleepy at the end of the day, and if you begin in a low voice and tell the tales precisely as I have written them down, you will find that Effie will presently curl up and go to sleep."

So have your "Effie" listen to these magic tales told by two of the best story-tellers in England. They will induce, as always, the gentle aura of peaceful dreams.



MARK GERSON



ANTHONY BUCKLEY

JILL BALCON was trained at the Central School of Speech and Drama in London and was the Gold Medallist of her graduating class. She has acted with the Old Vic Company in London and in Bristol, and is well known to the English television and radio audiences. Ever since early childhood she has been particularly absorbed by poetry and the speaking of it, and for many years gave readings on all of the BBC networks as well as touring all over the British Isles. The latter she has done very often with her husband, who is the well-known poet, C. Day Lewis. Jill Balcon is a director of the Apollo Society in London which is known for its Poetry and Music recitals. She has two children.

ROBERT SPEAIGHT was born at Saint Margaret's Bay, Kent, in January 1904. He was a History Scholar of Lincoln College, Oxford, and took an Honours Degree in English Literature. By virtue of his distinction as an actor and an author, he was appointed a Commander of the Order of the British Empire in the New Years Honours List of 1958. His published works include four novels, three books of criticism, and three biographies. His most famous part on the stage was Becket in T. S. Eliot's "*Murder in the Cathedral*," which he created in 1935 and played more than 1,000 times in English and French. Mr. Speaight has lectured all over the world, under the auspices of the British Council. In 1954, he gave the

Christian Gauss Seminar on Poetry and Drama at Princeton University. His stage productions include *The Madwoman of Chaillot* in London, and *Antony and Cleopatra* in the Opera House at Geneva. He is a Fellow of the Royal Society of Literature.

Mr. Speaight was chosen in 1941 to play the part of Christ in Dorothy L. Sayers' famous series "*The Man Born to Be King*." During the war he worked for the European Service of the B.B.C. His recordings are without peer. His rendition of both T. S. Eliot's "*The Waste Land*" (SA #734) and "*Four Quartets*" (SA #765) as well as "*Treasury of Children's Verse*" (SA #820) are masterpiece. The noted critic, Mr. C. V. Wedgwood wrote about him: "Mr. Speaight is without rival in the art of reading poetry. His beautiful voice, true and unforced, has a remarkable range of expressiveness. He plays it like an instrument, with the subtlety of a master interpreting the creative work of another. Here, without fault or slur, are all the subtleties of rhythm and the delicate interplay of sound, association and meaning."

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SIDE TWO:

Band 1: *The Elephant's Child*

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SA 837 Scenes-Shakespeare Vol. 2, (12-14)
SA 838 French Songs for Children (6-8) (9-14)
SA 840 Grimm's Fairy Tales Col. (6-11)
SA 845/6 Grimm's Fairy Tales, Vol 2 & 3 (6-11)
SA 847 Fairy Tales-Perrault (6-11)
SA 856 Gulliver's Travels
SA 857 Nursery Rhymes, Vol. 1, (6-8)
SA 865 Spanish Songs for Children (6-8) (9-14)
SA 871 Hans Christian Andersen Tales Vol. 1, The Ugly Duckling, The Red Shoes, The Swineherd The Real Princess, (6-11)
SA 872 Hans Christian Andersen Tales Vol. 2, The Constant Tin Soldier, The Emperor's New Clothes, The Tinder Box, The Drop of Water (6-11)
SA 873 Hans Christian Andersen Tales Vol. 3 Great Claus and Little Claus, The Wild Swans, (6-11)
SA 874 Hans Christian Andersen Tales, Vol. 4, The Snow Queen (6-11)
SA 875 Hans Christian Andersen Tales Vol. 5, The Little Match Girl, Thumelina, (6-11)
SA 876 Hans Christian Andersen Tales, Vol. 6, The Nightingale, The Top and The Ball, The Buckwheat, The Darning Needle, The Angel, (6-11)
SA 877 Hans Christian Andersen Tales Vol. 7, The Little Mermaid, (6-11)
SA 885 Treasury of Nursery Rhymes, Vol. 2, (6-8)
SA 903 A Child's Garden of Verse Vol. I
SA 904 A Child's Garden of Verse Vol. II
SA 300 Grimm's Fairy Tales SA 303 Julius Caesar
SA 301 Hans Christian Andersen SA 304 Treasury of Nursery Rhymes
SA 302 Dickens Duets SA 305 Kennedy Inaugural Address



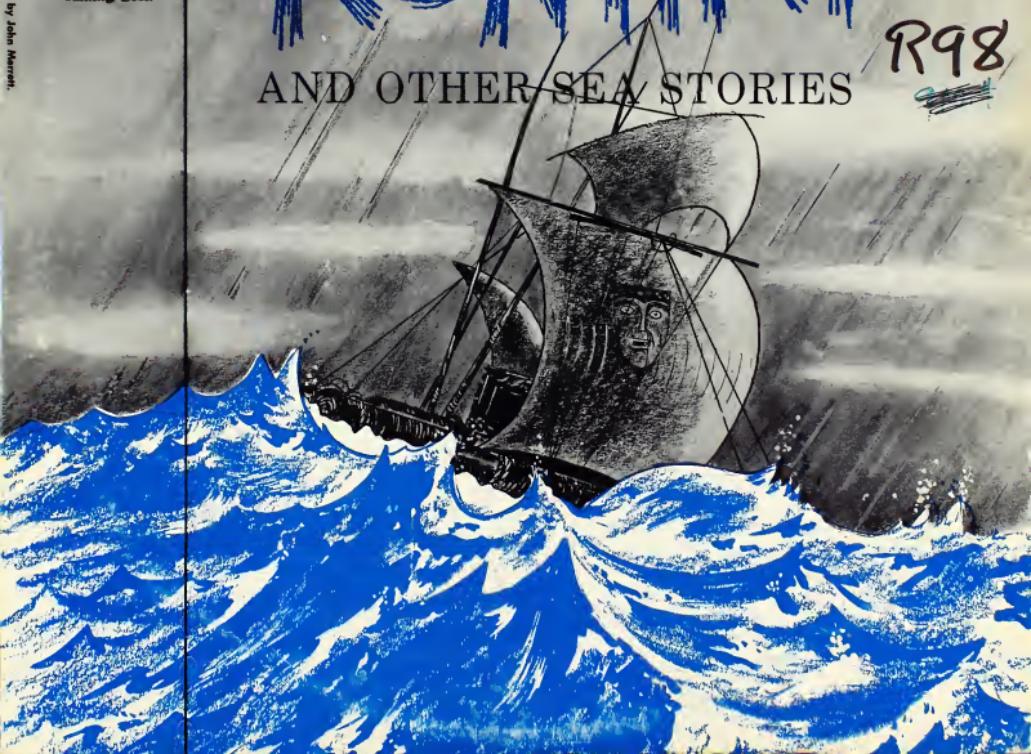
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KON-TIKI

AND OTHER SEA STORIES

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KON-TIKI

AND OTHER SEA STORIES

SIDE 1

*THE VOYAGE OF THE "KON-TIKI"
ESCAPE FROM ANTARCTICA*

SIDE 2

*CAPTAIN BLIGH OF THE "BOUNTY"
THE MEN OF THE "TREVESSA"*

These true tales of the sea begin in many ways — with shipwreck, mutiny, rescue missions, to test a theory, or simply in answer to adventure's call. Each tells a true story of heroism, skill, and endurance of men in their struggle against the mighty sea.

These great sagas, re-written especially for young people by John Merrett, take the listener aboard the tiny raft with Thor Heyerdahl and his brave companions as they sail across the wide Pacific. They join the brave men of the *Bounty* and the *Trevesa* in their tiny lifeboats as they navigate to safety, and the hearers will marvel at the endurance of Shackleton's men in the Antarctic.

ALAN HAINES' straight-forward reading puts vivid life into these exciting stories, and after hearing these shortened versions many young people will be inspired to read the full-length account of these great voyages.



About the reader

ALAN HAINES was born and grew up in Wales. He began his theatrical career with the stock companies who performed weekly in Hereford and Birmingham. Later, he went to London for a long series of theater readings in private clubs, Shakespearean and musical. While in London he also worked for the BBC. He came to the U.S. with the John Gielgud production of *The Lady's Not For Burning*, and stayed. He is currently engaged in radio, TV, off-Broadway, and theatrical direction and costume design. Mr. Haines has also recorded scores of books for the blind, and is a great favorite with listeners.

*Tape Editing by Stereo Sound Studios, NYC.
Engineer: Jerry Newman.*

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J 1618

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"TALKING BOOKS" ARE A NEW LITERARY MEDIUM FOR ALL

These are books "written in sound". They offer a stimulating literary experience for all—you needn't be incapacitated or a student to enjoy "reading by ear". Through the dynamic dimension of sound even well-known works take on new meaning and luster. The listener is involved in a new literary experience unlike any other. The effect is that of a personal friend reading aloud—flawlessly, tirelessly, and with dramatic feeling — and yet never intruding his personality between you and the author. Audio literature is destined to take its rightful place along with the stage, cinema, radio, and TV as an artistic medium.



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AMERICAN SHORT STORIES

VOLUME 6

O. HENRY

The Furnished Room

EDGAR ALLAN POE

The Tell-Tale Heart

NATHANIEL HAWTHORNE

The Great Stone Face



Read by John Randolph and Ed Riley



AMERICAN SHORT STORIES

O. Henry

Edgar Allan Poe

Nathaniel Hawthorne

About the performers

John Randolph, a distinguished and versatile actor, has performed in leading roles on Broadway produced by "The Vortex," "Case Back, Little Sheba," "A Case for Libel" and "Mother Courage." He was a member of the original cast which appeared for many years in a feature role in the hit musical "The Sound of Music." He has also been seen in the revivals of "Time of My Life," "The Butter and Egg Dolls" at the New York City Center. In 1951 he played the title role of "Macbeth," touring under the auspices of the National Endowment. Off Broadway he has recently appeared with Will Geer in "An Evening's Frost" and has served as co-producer and director in "Portrait of the Artist as a Young Man." On Lexington Records Mr. Randolph can also be heard in "American Story Poems" and "Supreme Court Cases."

Ed Riley served his apprenticeship in the theatre playing in stock companies while attending George-
ton University. He studied acting under Lee Strasberg, working in the Armed Forces Radio-Television Service. Mr. Riley played the romantic lead of Captain Jim in the off-Broadway production of "The Sunshine" and later toured in that production and in "The Student Prince." During the 1964-65 season, as a member of the ensemble company of the Pocket Theatre in Atlanta, he performed leading roles in "Streetcar Named Desire," "A Taste of Old Latin Love," "John Brown's Body" and has been seen regularly on television in "The Guiding Light," "Eye on New York," "Malibee Theatre" and other programs.



LEXINGTON

educational audio visual, inc.
pleasantville, new york 10570



JUDITH RUTHERFORD MARECHAL
presents

IN WHITE AMERICA

by MARTIN B. DUBERMAN

Directed by HAROLD STONE

Designed by ROBIN WAGNER

Costume Supervision by PATRICIA QUINN STUART

written by Gloria Foster, James Greene
Moses Gunn, Claudette Nevins

Michael O'Sullivan

Fred Pinkard

Music performed by Musical Direction by
Billy Faier Oscar Brand

Produced for records by Goddard Lieberman

Except for connecting narration, the material in this production consists of historical documents. They are presented as originally written or spoken. Occasional cuts or other editorial devices have been used or rearranged, in order to provide necessary clarity or transition. None of the documents, of course, has been used in its entirety.

Martin B. Duberman

SELECTION CHARACTER PERFORMERS

Side I

Oh Freedom

From Alexander Falconbridge, "An Account of the Slave Trade and Slave-Regions of Africa," 1788

From Annals of Congress, Vol. 1, 1821: "Notes on the Slave-Trade of the United States," 1792

From Thomas Jefferson, "Autobiography," 1821: "Notes on the State of Virginia," 1782

My Old Masters

From Frederick Law Olmsted, "A Journey in the United States," 1858

From "Lay My Burden Down," B. A. Botkin, ed., 1945

Fallows the Drinking Gourd

From "The Record Book," L. Marie Child, ed., 1865

From Samuel J. May, "Some Recollections of Our Anti-Slavery Conflict," 1889

From Elizabeth C. Stedman, "History of Women Suffrage," T. 1881

God's Answer Set This World on Fire

From "The Life and Letters of John Brown," F. B. Sanborn, ed., 1895

From Mary Boykin Chesnut, "A Diary From Dixie," Ben W. Williams, ed., 1946

From Thomas Wentworth Higginson, "Army Life in a Black Regiment," 1870

From "Lay My Burden Down," B. A. Botkin, ed., 1945

From Eliza Andrews, "The Wartime Journal of a Georgia Girl," 1868

Testimony taken by Joint Select Committee, 1871. Sometimes I Feel Like a Motherless Child

From Congressional Record, 89th Cong., 1st sess., 1965

From Bayard Logan, "The Negro in the United States," 1957

From W. E. B. DuBois, "Souls of Black Folk," 1903

From "The Crisis," Jan. 1915, IX

I'm on My Way

From New York Times, Aug. 3, 1950, B1. Easton-Uhnm, "Black Nationalism."

From Sam Harris, "Father Divine," 1953

From Haywood Patterson and Ernest "Scooter" Boyer, "1960: The Southern Negro," 1960

From Walter White, "A Man Called White," 1943

From Daisy Bates, "The Long Shadow of Little Rock," 1962

Which Side Are You On?

From Congressional Record, 89th Cong., 1st sess., 1965

Reprise: Oh Freedom

Narrator
Mary Boykin Chesnut

Narrator
Col. Higgins

Narrator
Negro Freed Man

Eliza Andrews
Narrator

Narrator
Lawyer Mrs. Tubon

Sometimes I Feel Like a Motherless Child
Narrator Senator Talmam

Narrator
Booker T. Washington

Narrator
W. E. B. DuBois

Narrator
Monroe Trotter President Wilson

Narrator
Marcus Garvey

Narrator
Gloria Foster Moses Gunn

Narrator
Michael O'Sullivan Fred Pinkard

Narrator
H. G. Stanley James Greene Walter White and Billy Faier

Narrator
Gloria Foster Fred Pinkard

Narrator
Haywood Patterson Jimmie Lee James Greene Michael O'Sullivan

Narrator
Walter White James Greene Fred Pinkard

Narrator
Gloria Foster Michael O'Sullivan

Narrator
Gloria Foster Michael O'Sullivan Ensemble

Narrator
President Kennedy Fred Pinkard Michael O'Sullivan Ensemble

Narrator
Gloria Foster Ensemble

"Painfully vivid theatre. A flaming editorial. 'In White America' can laugh and mourn, but most of all it is filled with indignation and it comes amazingly and passionately alive." —Tribune, N.Y. Times

"This company has made something very special for the theatre...in the cool, pointed burning of its fires of outrage, and in the beauty, power and deep emotion that accumulates over its two acts." —Bender, Herald Tribune



Left to right: Michael O'Sullivan, Gloria Foster, Fred Pinkard, James Greene, Claudette Nevins, Moses Gunn and Billy Faier

With the present intense interest in what is generally referred to as the Negro problem (more truthfully the White problem), it would seem that everything there is to know about the past history of the Negro in America would already be common knowledge. Were that the case, even in our sophisticated age, such knowledge might serve as proof against all shocks on the subject. IN WHITE AMERICA proves all this wrong.

Through documents — letters, speeches, reminiscences, essays, etc. — in which the individual bias of each author is made clear, IN WHITE AMERICA tells the history of the Negro in the United States since the first slave ships arrived at our shores, up to the present decade. We experience virtually all shades of sympathy and antipathy along with concomitant temperatures of emotion: humor, outrage, despair, ugliness, candor and cold, intellectual deliberation.

It is improbable that one could listen to IN WHITE AMERICA without finding somewhere represented one's own feelings toward the American Negro, whether the listener be black or white. Those words so dear to all American politicians—"justice, fair play, equality, freedom"—are laid before us in catechistic statements. But no pat answer, no instant solution is presented. The question is: Which side are you on? A question which must certainly be asked—and answered.


Goddard Lieberman

813
=

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A RECORDED DRAMATIZATION OF THE
NEWBERY AWARD HONOR BOOK
CITED AS A DISTINGUISHED CONTRIBUTION
TO AMERICAN LITERATURE FOR CHILDREN

*The
Loner*



THE CADA HALL
MIDDLE SCHOOL LIBRARY
WALLINGFORD, CONNECTICUT

by
Ester Wier

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New York, N.Y. 10017

The Loner

A RECORDED DRAMATIZATION OF THE NEWBERY HONOR BOOK BY ESTER WIER

NAR 3046

THE STORY

For as long as he could remember, Boy had been on his own, trading his strength and skill to crop field with many different families who fed and sheltered him in exchange for his daily earnings as a picker. "I'll alone" is found and taken in by a middle-aged shepherdess. Out on the winter range with this strong, forthright woman, Boy develops a real desire to "belong." He works hard and bravely to prove his usefulness and devotion, is given a proper name for the first time in his life, and at last is no longer a Loner.

THE CHARACTERS

Man Boss, a shepherdess
Woman Tex, a hired hand
Boy (The Loner, David) Angie, Boss' daughter-in-law

BACKGROUND INFORMATION

Montana

Originally claimed by France, Montana was acquired by the United States as part of the Louisiana Purchase in 1803. It was explored two years later when Lewis and Clark reached the state's northern border. Its natural resources—gold, silver and copper fueled many prospectors and after the first big gold strike was made in 1862, boom towns sprang up. Merchants, farmers and ranchers settled in the valleys to supply the prospectors with food and supplies. These pioneers encountered hardships of drought, lawlessness and conflict with native Indians.

Situated on our Northwest, Montana is our fourth largest state (147,138 square miles), yet its population density averages only 4.6 persons per square mile. Its economy depends on its natural resources. Mineral wealth, rich soil and scenic beauty give rise to three most important industries: mining, agriculture and tourism. In general, the state is ruggedly mountainous, while the rest of the State stretches for 400 miles as plain country. The mountain ranges west of the continental divide are heavily forested, the canyons are filled with white rushing water, and clear lakes dot the area. Although winters are long and cold in this region, the lush, green summer days are filled with outdoor activities, foremost sheep- and cattle-raising states. The central and northeast sections support the production of wheat, corn and other grains, but the semi-arid climate makes irrigation necessary. The state has built dams and reservoirs to provide the necessary water and prevent flooding, and strip farming and contour plowing were instituted to combat soil erosion.

Grizzly Bear

Sometimes eight feet long and weighing up to 800 pounds, grizzly bears are massive mammals native to western North America. Their fur may be creamy, golden, dark brown, white or black and is usually silver-tipped ("grizzled"). Large numbers once roamed the western states, but large-scale hunting and overgrazing practically wiped them out. Today, only a few hundred remain in Montana, Idaho and Wyoming, mostly in national parks. (There are larger numbers in Canada and Alaska.)

Although they feed on roots and berries, most grizzlies prefer meat and fish. Young caribou and wild sheep are their main prey. When the weather is hot, a bear may fall victim. Birds of prey and foxes, if they're provided, may source of food. The bear's technique for capturing prey is to roll and tumble on the grass until one of the herd lunges

THE NEWBERY AWARD

Annually, since 1932, an award for "the most distinguished contribution to American literature for children" has been made by the Children's Book Council, Inc., a division of the American Association of Publishers. This award, represented by a bronze medal, has done much to raise the standards of writing for children and to extend the audience for good books for young people.

Newbery Honor Books, runners-up for the Newbery Award, are designated by a silver seal, reproduced on the cover of this album. The seal was designed after Edna Newbery, the nineteenth century bookbinder who first saw the need of publishing books specifically for children.

toward him—to be seized by the throat and dragged off. Fishing for salmon, a grizzly sits on the bank of a stream, waiting. When the salmon begin to pass by in their upstream journey, he charges into the water, hurls one onto shore with such force it may quickly drown. Rolling back and forth, he then gets ten or fifteen salmon and feeds on them or buries them. Grizzlies never utter a sound when making a kill, though even they grunt, roar, growl, and sniff. Migrant Workers

At harvest time when the crops must be gathered, there is an intensive need for a specific group of laborers across our country. In late spring and early summer, starting out from the southern states, many workers and children travel trucks and buses in groups under a crew leader, or pile into their own old cars and head north. They travel from farm to farm, from state to state, following the crops "on tour." Because of their transience, these pickers are called migrant workers.

Manganese shortages during World War I initially created a need for such seasonal workers. Subsequently, during the Depression, great numbers of displaced farmers from the midwest arrived in California seeking field and orchard work.

Migrant workers are of various races and backgrounds, but all share one thing—poverty. They work in the fields and orchards 60 to 70 hours a week for a meager salary. Sanitation and often housing facilities in migrant camps are poor. The average life expectancy is 49 years.

The sorriest victims of this life are the children. They have no room to play, no time to go to school, and their hunger is always appeased. When small, they are sometimes carried along to the fields where their parents work. Childhood is brief, for at seven or eight they, too, start to pick crops. Because they are needed for work and because of their transience, regular school attendance is difficult, progress is slow, and they usually drop out before high school.

VOCABULARY

It is suggested that unfamiliar words and phrases in the script be written on the board and discussed beforehand.

Side 1	goodeer	coyotes	rabid	orrrery
	run	nighthawks	cottonwoods	milling
	thunder	hounds (n.)	aspen	lapped
	racked	bed-ground	"mikes"	strenuous
	critter	weather-batzen	(sheep)	confound
	rise (n.)	camp tender	skirted	

Side 2	"22"	grumpily	eve	flushed
	(gun)	slumped	gruel	stifled
	"22"	heartick	veered	bellowed
	(gun)	corral	mangled	reeled

Hawkey, China. For a quarter century of Navy life, they traveled widely and lived in California, Massachusetts, Vermont, Washington, D. C. and Key West. After retirement, she taught English as a radio interview program. She has said that these years were "stimulating and an excellent means of continuing my education." She has written poetry and has sold the poems to magazines. She has also said she collects friends, since her travels have taken her to many parts of the world and she has met many interesting people.

Mrs. Wier has published poetry, stories, articles in a number of them. Her first book, *Land and People*, was published in 1936. In 1939, she married Henry Wier, a young naval officer attached to the Yangtze River Patrol, an

Author. Although she was born in Seattle, Washington, ESTER WIER has spent most of her life thereafter in Los Angeles and most of her childhood was spent in California—"out of doors nearly all the time." First Wife, Florence, died in 1934. Mrs. Wier has a radio interview program. She has said that these years were "stimulating and an excellent means of continuing my education." She has written poetry and has sold the poems to magazines. She has also said she collects friends, since her travels have taken her to many parts of the world and she has met many interesting people.

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FOLLOW-UP ACTIVITIES

1. As the boy took care of Jup's wounds, he no longer feared the dog. Recall situations where classmates or other people you know have come to one another's aid or have helped each other in some way. Discuss how and why this might be better than keeping close relationships.

2. If possible, it is an excellent opportunity if your school might help arrange for the class to pick some crops. Find out how much you would be paid for the amount you collect in an hour and figure out your week's wages (based on a 50-hour week).

3. If possible, Boy and Boss will be a very popular person who befriended the boy and is going to be a valuable name. Read Chapter 1 in *The Loner* to learn how their friendship came to a tragic end. Write briefly on what name you would have chosen for the Boy—and your reasons.

4. "Montana" means mountain in Spanish and the State motto is "Oro Y Plata" (gold and silver). Find the derivation of the name of your own state and its motto. States also have emblems. Design an original emblem and make up a motto for your immediate town or community.

5. Visit a zoo and take photographs or draw sketches of the different varieties of bears. Compare the physical characteristics of the grizzly to those of several other bears. (*Refer: Bear by George F. Atkinson, Publishing 1970*) Play an animal guessing game of "Which animal am I?"

6. Boss was determined to avenge his son's death. Read Chapter 6 in *The Loner* and use the book referred to in the preceding activity as the basis for a debate on whether she should have tried to seek this revenge.

7. Children of migrant workers often become permanent members of any community. Discuss the ways in which being a member of your community benefits you and your family (e.g.: schools, community centers, health clinics, voting rights, fire and police protection).

8. If possible, the boy's parents are trying to bring Uncle Clark back. Because he was disengaged from his purpose, he got into trouble. Write a poem or an essay about a dangerous incident you or someone you know has experienced in which not following rules or instructions played a part.

9. In the story the boy fell alone and disoriented. He thought his mother cared about him. Impersonate a scene, calling similar feelings over and over again. "I'm lost." One or two others try to convince him that people shouldn't go through life alone, that they must care about each other. (Read Chapter 3 in *The Loner* for more of Tex's opinions on this subject.)

10. The boy is living in a mining town in Montana during the gold rush, and someone has just struck it rich. Read up on the life style of that period. (*Refer: One Man's Montana by John Hutchins Lippincott, 1964*). Celebrate with a songfest. (*Refer: Songs of the West by Paul Glass and Louis Singer, Grosset & Dunlap, 1966; Cowboy Songs and Other Frontier Ballads by John & Alan Lomax, MacMillan, 1968*).

11. The Boy uses a lever to pry open the bear trap. To demonstrate how a lever works, place a book two inches from the edge of a table. Slip a rubber band into a paper clip and attach the clip to the center of the bottom cover of the book. Pull the band upwards (it will stretch considerably) and lift the top page of the book. Place a pencil and book edge above, about a half inch from the book. Lay the pencil across it so that it blunts end is under the book and pointed end sticks outward, slightly overhanging the table. Slip a rubber band over the pointed end, pull downward, and the book will lift higher with less effort.

CREDITS

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Adapted by Aurora Joystown. Directed by Peter Farber. Narrated by Peter Farber. Story and music featured in this recording are © 1963 by Claude Adkins, Jim Does, Flora Elkins, Earl Hammond, Riss Lloyd, and Gilbert Metal.

Sound engineer: Ted Krysty. Liner notes: Lois Snyder.
NEWBERY AWARD RECORDS, INC., New York, New York 10017



HEROES, GODS AND MONSTERS OF THE GREEK MYTHS

Written by
Bernard Evslin

Read by
Julie Harris
And
Richard Kiley

Directed by
Paul Kresh

Presented by
Arthur Luce Klein



SA(S) 1000

THE GODS /PART II /PROMETHEUS/DAEDALUS



VOLUME II

SPOKEN ARTS

HEROES, GODS AND MONSTERS OF THE GREEK MYTHS

Written by
Bernard Evslin

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Presented by
Arthur Luce Klein



SA(S) 1000

VOLUME II

THE GODS PART II PROMETHEUS/DAEDALUS

In Greek mythology heroes and monsters alike are spawned by the gods. The Gorgons, those snak-haired horrors, are granddaughters of Rhea, mother of Zeus, which makes them cousins of their arch-enemy, Perseus. In other words, both good and evil come from the gods. Good is the divine energy expressing itself through men of high ideals. Evil is the same energy inverted. When the most infamous monster in these myths is apt to be a human square.

This pagan idea has influenced all the religions that came after.

The birth of the monster is attended by rage, and that is what makes him monstrous, the wrath of a god — or, more

often, a goddess — carving a dangerous, ugly form for itself out of living flesh.

Light is more than weather; it is a moral quality. Heroes love to cavort in the open air, to fly, to cleave the burning sea, race on the hills, hunt over the fields. But monsters belong to darkness. Where the Gorgons live it is always winter. Cetheus, the three-headed dog, guards the gap of dark Tartarus, the land of the dead. Sisyphus, the king of Corinth, and his seven women, lurk in the sea waiting to swallow the tides. The Cyclops, like rocks on sandbars and crack their bones. The Minotaur howls in a maze of shadows. The monsters wait, in darkness, and when heroes hunt them, they must come in out of the sun, and the ordeal starts right there.

So we see a great religious theme — the eternal struggle

between the powers of Light and the powers of Darkness — embodied in these simple stories in a way that has branded itself on man's consciousness forever.

The Greek gods... and others.

These tales of the Greek gods and their doing are simple, but deceptively so. Actually they are meaningful markings in the great scroll of man's intellectual history — which, after all, is the record of his attempt to understand himself and his environment.

They may be read also as religious symbology — the huge energy quickening nymph of air, water, river and mountain, and populating the newly made earth with a pro-
pofus of forms. And we see this doubleness working through all the tales of the Pantheon.

THE PANTHEON

There are the gods who made up the Pantheon. Each name and lineage is a tile in the wondrous mosaic that is the Greek cosmogony.

Zeus (breath)

Hera (earth)

Poseidon (earth-shaker)

Hades (fire)

Demeter (harvest-mother)

Ares (warrior)

Aphrodite (foam-born)

King of Air, Sky, and Mountain-top. Ruler of the gods.

Sister and wife to Zeus. Queen of the gods.

Brother to Zeus. God of the Sea.

Brother to Zeus. Lord of the Dead.

Sister and wife to Zeus. Goddess of the Mists. Goddess of Wisdom.

God of War. Elder son of Zeus and Hera.

Half-sister of Zeus. Born of the seed of murdered Oras and the female sea. Goddesses of fertility, Carnal Love, and Desire. Wife to Hephaestus. Queen of every god in the Pantheon — and countless demi-gods, and generations of gods and goddesses.

Demigod. Primal cuckold. Son of Zeus and Hera.

The god of gold, born of Zeus and Leto. Twin to Artemis, maiden of the Moon.

Moon-goddess; Queen of the Chase.

Messenger-god. God of gambling, commerce, thievery. Patron of travellers. Zeus's son by another Titaness, and youngest member of the Pantheon.

These twelve are the reigning gods who occupy the Pantheon and hold high court upon Olympus.

SIDE ONE

Band 1: Artemis (Julie Harris) — 708"

Band 2: Apollo (Richard Kiley) — 425"

Band 3: Sons of Apollo (Richard Kiley) — 856"

Band 4: Aphrodite (Julie Harris) — 457"

CONTENTS OF THE RECORD

SIDE TWO:

Band 1: Prometheus (Richard Kiley) — 719"

Band 2: Daedalus (Richard Kiley) — 1946"

THE AUTHOR

BERNARD EVSLIN is a poet, novelist, and playwright. His plays include *The Man That Corrupted Hadleyburg*, *The Granary Hat*, and *On A Cross*, all produced on and off-Broadway. Novels include *Man in a Vacuum* and *The Phoenix*.

He describes *Heroes, Gods and Monsters* as having been written "by accident." His wife was teaching a class that showed an enormous resistance to the written word. In an attempt to reach them, she began reading them Greek myths and the students' interest seemed to make no impression. She blamed the quality of the prose. So she asked her husband to write the tales the way she had heard him tell them, and he did. The next morning she began to read the first one — immediately the "accident" — a veritable flood of words — was born. From the first words — thereon, at the behest of his wife, Evslin wrote a myth a day — which was read in class the next day. Other faculty members borrowed the stories to read to their students. Then one teacher brought it to the attention of a publisher, starting this project that ended in this collection.

Evslin's second book of myths — a retelling of the Odyssey — is scheduled for publication in the fall. And he is under contract to write a book of Celtic myths pivoting upon the folk-hero Finn McCool.

THE PERFORMERS

RICHARD KILEY —

The winner of the Tony Award, the N.Y. Drama Critics' Poll and the Drama League Award for his performance in *Man of La Mancha* has not only won unanimous acclaim for his appearance in the musical comedy stage (*Here's Love, No Strings*, *Redhead, Kiss me!*) but also made a tremendous impact in straight dramatic roles (*As You Like It*, *Coriolan*, *Shaw's Misgivings*, *O'Neill's A Moon for the Misbegotten*). Another aspect of his talents: his vocal resources are heard in his interpretations of the Greek gods, heroes and monsters in this series, is no stranger to the recording medium, having participated in the original cast recordings of *Man of La Mancha*, *No Strings*, *Redhead* and *I Had a Ball*, as well as

the two-record album *Rodgers and Hammerstein's Songbook* and several records for children, a few of them with Julie Harris.

JULIE HARRIS — Miss America at the age of eleven that she was going to be an actress — the girl with the face of one of the greatest in the land. Five-foot-four, with reddish hair, blue eyes, and fair complexion, and blue eyes filled with the wonder of being alive, she made her Broadway debut in *It's A Gift* in 1945, and has been dazzling both critics and public ever since. For her role as Sally Bowles in *A Day in a Life*, Miss Harris was voted the 1952 Donaldson Award for Best Performance in a Play stage and screen division. In 1954 she received a Tony Award for her performance in *Man of La Mancha*. Her other stage credits include *Member of the Wedding* and *On a Clear Day*. Her screen career followed by starring roles in the Broadway production of *A Shot in the Dark*, *Marionette 33* and *40 Carats*. Her films include *The Haunting*, *Harper*, *Requiem for a Heavyweight* and *Reflections in a Golden Eye*. On TV, she has appeared in *Little Moon of Alabam*, *Johnny Belinda*, *Doll's House*, *Victoria Regina* and *Peyton Place*.

HOME GROWN



sounds of rush

BY ESPER

STEREO
POT 101

One side

sonic 1	:51
intro	2:16
sonic 2	:22
spinner	:55
Sonic 3	:36
mara wana	
Rumble	3:01
Sonic 4	:22
HomeGrown	3:55
Sonic 5	:52
Exotical	2:06
Sonic 6	:30

try
headphones



Other side

pulses	1:25
sonic 7	:24
scratches	:33
Truckin'	:52
sonic 8	:23
forces	:45
sonic 9	:37
Deana	:47
-Sonic 10	:02
Cosmic Walk	1:37
Gigglegrass	:32
tinkle	:50
slideout	3:10
money	:51
Sonic 11	:08
Spirals	1:05
Hichronics	1:22

A sonic sound spectacular
"HomeGrown" is intended to
be listened to while stoned
It is designed to give the
listener a multiplicity of

RUSHES

I define sonic rush as
pulsating sprits of good.
vibrations that reverberate
through your body in rippling
waves of pleasure

The sounds are primitive
The beat is basic
The effects are personal

Espere



Ruthie Berkeley

LIVING WORD

RECORDING FOUNDATION

SPIRITUAL IMAGINATION
SPIRITUAL WARFARE
BY
Florene Marchesi

For obtaining the best results in playing this record, one should first become relaxed and quiet. The reason being the subconscious mind can receive God's Word and spiritual thoughts and suggestions much more beneficially in this manner.

Medical science has found that man's mind has two areas. One tenth of the mind is the conscious area, the other nine tenths is the subconscious area. It has been found through psychological tests that the conscious portion can choose and reason. The subconscious, or the nine tenths of the whole mind does not have the power to choose or reason. The subconscious functions by the law of suggestion from yourself and outside sources and is the storehouse for all motivations and attitudes.

It might help you to understand your mind better if you would picture the subconscious as a fertile farmland. This area has the ability to nurture and develop the thoughts and suggestions that the conscious mind allows to drop into it. This subconscious soil cannot choose or reason what is good seed or what is bad seed--what are good positive thoughts or what are bad negative thoughts. It simply receives and develops what it hears and is suggested to it.

These records have been planned to help Christians to choose the Word of God to wash their conscious and subconscious mind from negativity and unbelief. The purpose for which they are intended cannot be accomplished if only played a few times. They must be played at least once a day, preferably before retiring. The total mind is more susceptible at this time and the subconscious will develop the strong spiritual suggestions which will bring about peaceful sleep.

There is also great benefit derived from going to sleep while the records are playing, once the conscious mind has heard and accepted the truth therein. This is now an accepted scientific method of learning. It would also be very beneficial to put the record on the automatic repeat device; then attach the record player to a clock controlled radio and allow it to play for the first hour of sleep. This has been found the best sleep learning time. In this manner the powerful Word of God will become deep seated in the subconscious and will soon motivate your waking hours with faith and trust in Christ.

For information regarding records on subjects that will help adults or children to seek a better emotional and spiritual stability, write:

The Living Word Recording Foundation, Inc.
3015 Fernwood Avenue
Los Angeles 39, California

Songs of the Humpback Whale

Whale songs have probably been heard, though seldom recognized as such, ever since man began to make voyages by sea. In the literature of whaling alone there are many accounts of strange, ethereal sounds, reverberating faintly through a quiet ship at night, mystifying sailors in their bunks. Long after such experiences were first mentioned, scientists were able to explain what caused them . . . If the idea of whale "singing" seems odd, the cause may lie in the several meanings of the word "song." Quite apart from any esthetic judgment one might make about them, the sounds produced by Humpback whales can properly be called songs because they occur in complete sequences that are repeated. Bird sounds are called songs for the same reason. Birds sing songs that are repeated fairly exactly and Humpback whales too

are very faithful to their own individual sequence of sounds.

Humpback whale songs are far longer than bird songs..

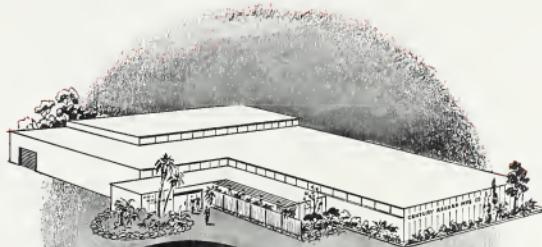
The shortest Humpback song recorded lasts six minutes and the longest is more than thirty minutes. The pauses between Humpback songs are no longer than the pauses between notes within the song: in other words, they are recycled without any obvious break. Again, in contrast with birds, who complete a song before pausing, it doesn't matter where in its song the Humpback starts or stops . . .



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GROUPS
1966**





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**Larry
Ferrari**
at the organ



The CLAUS OGERMAN ORCHESTRA

GATE of DREAMS

07/01/12

\$1.00^½



Side One

TIME PASSED AUTUMN 1:10

(Part I)

TIME PASSED AUTUMN 2:48

(Interlude and Part II)

Guitar Solo: George Benson

TIME PASSED AUTUMN 4:52

(Part III)

Electric Piano Solo: Joe Sample

Alto Sax Solo: David Sanborn

Tenor Sax Solo: Michael Brecker

CAPRICE 1:48

AIR ANTIQUE 2:53

Side Two

NIGHT WILL FALL 5:11

Alto Sax Solo: David Sanborn

Organ Solo: Joe Sample

NIGHT WILL FALL 5:11 33

(Interlude and Conclusion)

A SKETCH OF EDEN 6:30

COMPOSED, ARRANGED AND CONDUCTED
BY CLAUS OGGERMAN

PRODUCED BY TERRY LIUPUMA

Recording and mixing engineer: Al Schmitt

Assistant engineer: Don Henderson

Recorded at Capitol Recording Studios, Hollywood,

California, and Studio 101, New York City, 1976

Concertmaster: Isreal Baker

Contrabass: Frank De Caro

Musicians at The Mastering Lab: Mike Reese

Rhythm section: Joe Sample

Ralph Grierson (keyboards)

Peter Mann (rhythm guitar)

John Guerin (drums)

Chuck Domianico (tender bass)

Larry Stomber (percussion)

Chris Valentine (bass)

Joe Sample appears courtesy of ABC/Blue Thumb

Records

Michael Brecker appears courtesy of Arista Records

John Guerin appears courtesy of

Caribou Records/L.A. Express

Art Direction: Mike Doud

Photography & Design: Hagiwara/McGowan

Publishing: Glamorous Music Inc., ASCAP—

GEMA

Claus Ogerman's "Gate Of Dreams" originated as a Ballet score for large Orchestra and Jazz Group. It was first performed on July 14th, 1972 at the New York State Theater at Lincoln Center in New York by the American Ballet Theatre with choreography by Dennis Nahat. The original title "Some Time" has been changed for this recording to "Gate Of Dreams."

"Claus' 'Gate Of Dreams'...
a reminder of finer things."

—Bill Evans





“Peace Through Love and Song”



JAMES E. BRYANT



DONALD FLAHIVE



CARL WILLIAMS



DOROTHY FERRUZZI



FRANCES MESSE R



DOROTHY SANTIAGO



DAVID L. RICE



R.D. WYATT



ESTER MACKENZIE



ALICE J. MILLS



DONALD ROWAN



GEORGE A. BETAR, JR.

Side 1

- 1. The First Christmas** by George A. Betar, Jr.
(Vocalist – Joyce Paul)
- 2. Reflections Of A Lost Dream** by Donald Rowan
(Vocalist – Matt Vincent)
- 3. A Chance To Grow** by Donald Rowan
(Vocalist – Matt Vincent)
- 4. Day Of Rest** by Flora M. Robertson
(Vocalist – Matt Vincent)
- 5. Illusion Of Love** by Alice J. Mills
(Vocalist – Joyce Paul)
- 6. You Didn't Care** by Anthony Gorski
(Vocalist – Matt Vincent)
- 7. Special Daddy** by Ester MacKenzie
(Vocalist – Linda Lane)
- 8. The Way I Have Always Done** by R.D. Wyatt
(Vocalist – Matt Vincent)
- 9. My Life Is Worth Living Once More** by David L. Rice
(Vocalist – Matt Vincent)
- 10. So In Love With You** by James E. (Sonny) Bryant
(Vocalist – Matt Vincent)

Side 2

- 1. Letter To Mama** by Donald Flahive
(Vocalist – Matt Vincent)
- 2. My Ship** by Carl Williams
(Vocalist – Matt Vincent)
- 3. I'm The Girl That Men Forget** by Dorothy Ferruzzi
(Vocalist – Matt Vincent)
- 4. Born Without A Name** by Frances Messer
(Vocalist – Matt Vincent)
- 5. Lovelies** by Dorothy Santiago
(Vocalist – Joyce Paul)
- 6. How Do I Ask To Love The Angel** by Randy W. Hudson
(Vocalist – Matt Vincent)
- 7. It's A Father's World** by Stephen Zande
(Vocalist – Matt Vincent)
- 8. As One** by John M. Davis
(Vocalist – Matt Vincent)
- 9. There Will Always Be A Place, Dear, In My Heart For You** by Peter J. Scarzafava
(Vocalist – Matt Vincent)
- 10. Hobo Cowboy** by Lou Miller
(Vocalist – Matt Vincent)

Music By: Alex Zanetis and Jim Ward
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NO PICTURES! FLORA ROBERTSON

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STEPHEN ZANDE



JOHN M. DAVIS



PETER SCARZAFAVA



LOU MILLER



ANTHONY GORSKI

Bright Sound **EXPRESS**



Putting The Pieces Together



Rob

SIDE ONE

- 1. HEARTACHES BY THE NUMBER - Polka**
Music - J. Chenkus, Lyrics - G. Mitchell
Vocals - M. Swiatek, B. Chenkus
- 2. HAPPY MUSICIANS - Polka**
Written by J. Fornek
Arranged by M. Swiatek, R. Zappulla
Vocals - B. Chenkus, R. Zappulla
- 3. PATTIES' OBEREK**
Written by M. Swiatek
Arranged by J. Chenkus, R. Zappulla
- 4. HEY CAVALIER - Polka**
(Traditional) Arranged by M. Swiatek
Vocals - M. Swiatek, B. Chenkus
- 5. EASY DOES IT - Polka**
Written by D. Goclowski



Brian

Produced by Clarence Swiatek
Engineer: Doug Clark
Cover Design: Rob Zappulla
B.S.E. Miniatures: Ronnie Tivadar,
Small World, Stratford, CT
Photography: Rob Zappulla

Bright Sound Express is a group of versatile young musicians from all over Connecticut. They have been together for three years, although some of the members have been performing with the group for only seven months. This, their first album, is a sample of the bright clean polka sound that is becoming their trademark.



Dave

SIDE TWO

- 1. LIFE AND HAPPINESS - Polka**
Music - M. Swiatek, Lyrics - T. Stokloski
Vocals - R. Zappulla, B. Chenkus
- 2. KOCHALAM CHLOPEZYKA - Waltz**
Written by I. Podgoriski
Arrangement and Vocal - M. Swiatek
- 3. ROSIE'S MY BABY - Polka**
Written by E. Blazowczyk, Arranged by R. Zappulla
Vocals - R. Zappulla, M. Swiatek
- 4. SPANISH EYES**
Music - B. Kämperfelt,
Lyrics - C. Singleton, E. Snyder
Arrangement and Vocal - R. Zappulla
- 5. B.S.E. INTERNATIONAL - Polka**
(Traditional) Arranged by Bright Sound Express



Marty

Spanish Eyes is dedicated to my mother Wanda Swiatek (1928-1978) in loving memory of her support and encouragement. This song will always have a special meaning for me as it did for her.
Martin Swiatek

ROB ZAPPULLA: Trumpet, Vocals and Synthesizer
MARTY SWIATEK: Trumpet and Vocals, Leader
DAVE GOCLOWSKI: Accordion and Piano
BRIAN CHENKUS: Bass and Vocals
KENNY YASH: Drums



PRODUCTIONS

Contact:
MARTIN SWIATEK
8 HILL STREET
SEYMOUR, CT 06483
(203) 888-4153

the
Recorded at **Gallery** East Hartford, CT



Kenny

Special thanks to Irene Olsewski,
Gabriel Cyprynski and Ken Morey for
their musical contributions.
Special thanks to Mary Tercyk
for the title "Easy Does It Polka."

american
contemporary

Vivian Fine

QUARTET FOR BRASS

MOMENTI

MISSA BREVIS

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS COMPOSERS AWARD

THREE IT UP!
TURN IT UP!
"URN IT UP!"
100

CRI
434
stereo



AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS COMPOSERS AWARD RECORD

VIVIAN FINE

QUARTET FOR BRASS (1978)

Ronald K. Anderson and Allan Dean, trumpeters; David Jolley, French hornist; Lawrence Benz, bass tuba.

MOMENTI (1978)

Lionel Nowak, pianist

MISSA BREVIS (1972)

Jan DeGaetani, mezzo-soprano; Eric Bartlett, David Finckel, Michael Finckel, Maxine Neuman, cellists

VIVIAN FINE's music does not fall into easily recognized categories. It does not exactly accord with the conventions of the concert-room, nor with formal musical devices and their manipulations are excluded; nor to the theatre, where music, whether atonal or tonal, must always be subservient to drama, or to drama I think I can best describe her work as highly compressed music-drama, or in some cases abstracted ritual in concentrated musical terms, expressed in the instrumentation and proportions of the concert hall. No two Fine pieces are alike either in subject matter or instrumentation; each new work appears to generate its own style appropriate to the subjects, and there is no one style that characterizes her music.

In larger combinations Fine conceives initially of resonant uniformed masses of sound as a sort of raw material, available for direct "moulding" into sounding musical shapes or configurations. In works such as *Paeans* (CRI SD 260) and *MISSA BREVIS*, programmatic and unexpected textures very different in effect and expectation are derived from music devised in accordance with the canons of a "system," whether intervallic, harmonic, rhyme, temporal or aleatoric.

Henry Brant

VIVIAN FINE (b. 1913, Chicago) was elected to the American Academy and Institute of Arts and Letters and made a Guggenheim Fellow in 1968. She has written chamber, orchestral and vocal music as well as a chamber opera, *The Women in the Garden*. She has written works for Martha Graham, Doris Humphrey, José Limón and other pioneers of modern dance. In addition to grants and awards from the National Endowment for the Arts and the Ford Foundation, she has also received the grants from the New York Foundation for the Arts and the Ford Foundation, the Martha Baird Rockefeller Fund that made this record possible. Fine is a member of the faculty of Bennington College. More of her music may be heard on CRI SD 135, 141, 260 and 268. She writes:

"The QUARTET FOR BRASS (1978), scored for two trumpets, two tubas and bassoon, is in four movements. The first and last movements are entitled Variations, but these are not variations of a theme. Rather, the variations consist of free transformations of the original materials of each movement through procedures ranging from familiar devices of retrograde and inversion to combining the parts at different rates of speed. The second movement is entitled Fanfare, the third Eclogue, in which, in concert performances, the instruments are separated to enhance the sense of dialogue between them."



Photo by Alex Green

MOMENTI (1978) are dedicated to Roger Sessions. The inspiration for this set of six piano pieces is the Moments Motive: elements from the later are used freely, only in the last piece is there a brief literal quotation. The score consists of:

- 1) Poco Allegretto, delicato
 - 2) Andante lusingando
 - 3) Allegro
 - 4) Moderato
 - 5) Lento
 - 6) Allegro
- MISSA BREVIS (1972) is a personal version of the Mass. Preserving a traditional sense of ritual, it uses both Latin and Hebrew texts. The voice sections — a collage of four separate tracks previously recorded by Jan DeGaetani — are a counterpart to the parts played by the four cellists. The sixth movement is made up entirely of chords of harmonics and, in the ninth movement, a quotation from a traditional setting of Et Ei. The ten sections of the MISSA BREVIS are as follows:
- 1) Praeambulum (cellos)
 - 2) Kyrie (voice)
 - 3) Ommium — All things (cellos, voice)
 - 4) Omnia visibilum et invisibilum — All things visible and invisible (cellos, voice)
 - 5) Lacrymosa — Weeping (cellos)
 - 6) Testi David cum Sibyla — Spoke David and the Sibyl (cellos, voice)
 - 7) Dies Irae — Day of wrath (cellos, voice)
 - 8) Et, Lomo asom tovi — My God, why hast thou forsaken me... from the 22nd Psalm (voice)
 - 9) Sanctus — Holy (cellos)
 - 10) Omein — Amen (voice, cellos)*

RONALD ANDERSON, ALLAN DEAN, DAVID JOLLEY and LAWRENCE BENZ are members of New York's finest chamber music groups and orchestras who also work as free-lance soloists. RONALD ANDERSON, a native of Bery, Russia, and Edwin Fischer, is widely known as a chamber music performer. He was for many years music director of the Humphrey-Weidman dance company. He is on the faculty of Bennington College. As a composer, he appears on CRI SD 260 and JAN DEGAETANI, probably the most loved and performed of today's art musicians. DOROTHY ELLIS, School of Music Faculty, professor of voice in 1973. Earlier, she served on the faculties of the Juilliard School of Music, Bennington College and the State University of New York at Purchase. She and has taught at the Aspen Music School since 1971. JAN DEGAETANI has appeared with major symphony orchestras and in chamber recitals throughout the United States, Canada, Japan, the Far East. She has recorded for Columbia, CRI, Decca, Deems, Muir-Gould, Nonesuch, Varese and Vox. ERIC BARTLETT, DAVID FINCKEL, MICHAEL FINCKEL, and MAXINE NEUMAN, the cellists in MISSA BREVIS, are noted soloists as well as chamber music performers and recording artists.



This record is sponsored by the American Academy and Institute of Arts and Letters as part of its music awards program. Cash awards and recordings are given annually to honor four outstanding composers and to encourage them continue their creative work. Vivian Fine was a winner in 1979.

This recording employed hand-made ribbon microphones in pairs, spaced six feet apart, in the best available acoustical environment. Their output was fed to a 30 IPS Studer A-10 tape recorder, slightly modified for constant velocity record/playback characteristics. In this way the need for conventional (and troublesome) noise reduction devices was eliminated. Large magnetic ribbon microphones were employed on an Ortofon transducer system with monaural feedback. To minimize groove echo, the lacquer masters were processed within twelve hours using the latest European equipment and techniques. Strict quality control pressings were made of the purest available vinyl.

This record was made possible by grants from the American Academy and Institute of Arts and Letters, the Martha Baird Rockefeller Fund for Music, and the Alice M. and Robert H. Columbia University

QUARTET — Music America (ASCAP); 8:10' 11" 20'
MOMENTI — Margun Music (ASCAP); 8:50'
MISSA BREVIS — 20' 15"
Recorded at Columbia Studio, New York, October 1979 and June 1981
Produced by Carter Heyward
Associate Producer: Carolyn Sachs
Art Director: Judith Lerner
Mastering: Judith Lerner 1981
LC# 81-750370

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ALLEN VIZZUTTI



34372

Columbia



Shakti'

WITH JOHN McLAUGHLIN

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Columbia Records

Demonstration Not For Sale PC 34372

Side 1
Suggested Cuts

- La Danse Du Bonheur** Warner-Terraneo Pub. Corp./Chimney Music, Inc./Geffen
- Lady L** Warner-Terraneo Pub. Corp./Chimney Music, Inc./Geffen
- Indie** Warner-Terraneo Pub. Corp./Chimney Music, Inc./Geffen/MCA Music Inc./Polydor

Length
Of Cut

4:48

7:23

12:31

Side 2
Suggested Cuts

- Kirli** Warner-Terraneo Pub. Corp./Chimney Music, Inc./Geffen/MCA Music Inc./Polydor
- Iasis** Warner-Terraneo Pub. Corp./Chimney Music, Inc./Geffen/MCA Music Inc./Polydor
- Two Sisters** Warner-Terraneo Pub. Corp./Chimney Music, Inc./Geffen/MCA Music Inc./Polydor

Length
Of Cut

2:58

15:11

4:41

DEMONSTRATION Not For Sale

"SHAKTI" With John McLaughlin

Side One

LA DANSE DU BONHEUR -
(J. McLaughlin/L. Shankar)
LUDRA
(L. Shankar)
INDIA
(J. McLaughlin/L. Shankar)

Side Two

KRITI

(Traditional South Indian Composition)
Arranged by J. McLaughlin/L. Shankar
ISIS
(J. McLaughlin/L. Shankar)
TWO SISTERS
(J. McLaughlin)

Produced by John McLaughlin
Recorded and mixed at Trident Studios
London, England—August, 1976

"SHAKTI" In:
John McLaughlin—Acoustic Guitar
L. Shankar—Violin
Zakir Hussain—Tabla
T. H. Vinayakram (Vikkku)—
Ghatam (claypot) and Mridangam
Zakir Hussain appears courtesy
of United Artists Records.

John McLaughlin—Warner Tamerlane
Pub. Corp.—Chinmoy Music Inc. (BMI)
L. Shankar—Seethalakshmi Music Inc. (BMI)

Special Thanks:

Nat Weiss
Joseph D'Anna
Dennis A. Mackay (Engineer)
Steve W. Taylor (Tape Operator)
Gregory DiCiovine
Elaine Rehn
All at Trident Studios and CBS.

"SHAKTI" MEANS CREATIVE INTELLIGENCE, POWER AND BEAUTY

Personal Management:
Nat Weiss and Joseph D'Anna
888 Seventh Avenue
New York, New York 10019



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THE
GOLDEN
HANDS
OF
RUBIN
MITCHELL

THE
RUBIN MITCHELL
TRIO



Starmaker

THE GOLDEN HANDS OF



RUBIN MITCHELL

AND HIS TRIO

arranged by Rubin

Piano — Rubin Mitchell

Bass — Chris Rouse

Drums — Joe Belardino

SIDE A

Title	Time
Liza Jane	3:08
Chances Are	3:24
Limbo Rock	2:33
Jitterbug Waltz	3:25
My Cookie and Me	3:06
How High the Moon	2:48

SIDE B

Title	Time
On Green Dolphin Street	5:06
Watermelon Man	3:30
That's All	2:44
Mama Look A Boo Boo	2:57
I Remember April	3:13

Stormaker

Meet the Golden Hands of Rubin Mitchell . . . conservatory trained . . . southern bred with a West Indian background. Rubin is a remarkable man and an uncanny musician whose versatility and range with the piano is causing near adulation among East Coast music lovers. Rubin's special brand of jazz and his interpretations of swing and calypso cause pure excitement. As a matter of fact you need Rubin Mitchell! Particularly if you're a collector who's inclined to nestle Rachmaninoff next to Sonny Rollins or "Bird" next to Baez.

Rubin's a realist on the many-hued jazz scene. He can unite themes and refreshing arrangement (all album numbers are Rubin-arranged) in such a way as to retain the flavor of the original music yet proffer compelling new ideas.

Rubin's somewhat of a paradox too with his free yet disciplined kind of piano . . . his understated yet forthright musical viewpoint. Take Liza Jane, the Grand Ole Opry standard, and listen to Rubin's Golden Hands match the lightning-like pace of the customary instrument — the hillbilly fiddle. Rubin's respect for the traditional is there, but, there's new growth too that makes you realize that old Liza Jane has always been ready and waiting for new ideas. This is one of this artist's essential talents — the ability to reinterpret the traditional without destroying it. The group's handling of "My Cookie and Me" proves the point too. The number is pure swing and was composed by the album's famous director Lloyd Pinckney many years ago. The way the Mitchell Trio treats it shows the great respect they have for Pinckney. Even the purist can take this one to heart.

The Trio (you'll hear more about them later) have chosen some interesting themes to work with. There are jazz landmarks like "Green Dolphin Street," "I Remember April,"

"That's All" and that perennial human question — "How High the Moon." From his West Indian background, Rubin has given new meaning to "Limbo Rock," "Mama, Look A Boo, Boo" and Ellington's "Watermelon Man." Then there are two sleepers, Tako "Chances Are." Rubin heard Johnny Mathis do it at Vegas a few years ago and was impressed. But, it was only until "Golden Hands" that he arranged it for the Trio. It "comes off" and "comes across." The piano is the voice and the ballad is transformed into a great number from the moment the symphonic intro leads you into the compelling reiterated melodic line. Then there's "Jitterbug Waltz" — the Fats Waller number. But, this isn't Fats the comic buffoon. This is a Fats Waller "tending to business" with a Rubin Mitchell demonstrating one musician's respect for the serious side of another colleague.

Rubin Mitchell played single for several years, that is, until after a great deal of experimentation he found two other musicians with whom he was in total musical agreement. The result is that rarely achieved unity. Take Chris Rouse, the bassist. Chris could play with practically any group. He's solid. He'd be a Gibraltar with any caliber group. You feel his granite, melodious and knowledgeable backup throughout the album. Then there's Joe Belardino, the drummer, a jazz explorer whose talented work punctuates the constant interplay of piano and percussion. Just listen to the Green Dolphin opening! There are other surprises too. Difficult secrets to keep but when you discover them you'll immediately understand why The Rubin Mitchell Trio is luring their enormous following. "Golden Hands" spans the wide world of jazz. It's equally at home in the Village as it is in Vancouver or better . . . wherever savory, succulent jazz is served.

T. Carroll — J. Adams

CREDITS

Photography — Gustave Lorey Studio

Cover photo taken at Jamaica Inn in Albany, N. Y.

Album Director — Lloyd Pinckney, the noted composer and arranger combines his talents with those of the versatile Rubin Mitchell Trio. Though eminently capable of musical variation, Pinckney's work is marked by its simplicity and loyalty to original melodic beauty.

Recorded in New York City at Plaza Sound Studios

SM-1002
MONAURAL

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Erik Satie:

Sports & Divertissements
Choses vues à droite et à gauche

Thomas Benjamin:

Aperitif
Entertainments

The inspirer of this column came from a concert given February 21, 1985, in Herrick Chapel on the campus of Grinnell College. One of those enlightened academic institutions that understand the importance of a rich cultural life as a means of stimulating the minds and vision of its students and faculty, Grinnell included with its gain performance of Erik Satie's *Sports et Divertissements*.

This work is recorded here read by Odette deClue and performed by pianist John Jensen of the Mirecourt Trio. It includes the pieces, brilliant thumbler sketches of various outdoor sports and amusements to accompany an album of charming, sophisticated drawings by Charles Martin, a well known artist and author. He also added droll verbal commentaries and wrote down both words and music in an exquisite calligraphic hand. The album was published around 1925 in a limited edition of 900 copies. A copy of this pathetic now available in a modern facsimile edition from Dover Publications (180 Varick Street, New York City 10014).

Thomas Benjamin, in going State on the record, adds a certain buoyancy, gaiety and sense of adventure to the proceedings. Tom's working relationship with the Trio has been a joy from the beginning and illustrates how organic the fabric of music making can be when there is equal give-and-take between all participants.

—Laurence Vites

Sports et Divertissements

Choses vues à droite et à gauche

NOTES

The story of how Sports et Divertissements came to be written is worth relating. The Parisian firm of publishers Lucien Vogel were looking for a composer to write music to accompany an album of drawings by Charles Martin illustrating various sports. Satie's name was put forward by his friend the composer M. Roland Manuel. This kind and disinterested action, however, did not result in that author in the relations owing to Satie's extraordinarily sensitive and wacky character. The modest fee suggested seemed so enormous

that he took offense, imagining that it could only do him harm if he were to ask for such a sum which, moreover, it would have been against his principles to accept. It would have seemed wrong to him to profit from the sale of his music, which he was accustomed to sell to his publisher for sums so trifling that we can only wonder at his unworldliness. In the end however a compromise was reached. The fee, as it seemed, was to share the original materials equally, apportioning the supporting function among all three instruments, while at the same time providing music that might be compelling and entertaining to play and to hear.

Having written the piano works mentioned should be made of the solitary work "Sports et Divertissements à piano et violon" (in 1912) and to which he gave the fantastic title of "Choses vues à droite et à gauche (Janets)." As usual there are three pieces in the set. Choral hypocrisies, "Fugue à la tone," "Pianoforte tasse masculine." The Choral is prefaced by these words: "My chords entail those of Bach with this difference: there are not so many of them and they are less pretentious." These pieces are also plentifully sprinkled with characteristic admonitions to the performers, e.g., "with the heart on the conscience," "from the top of the teeth," "with tenderness and fatality," "sheepishly," "candy," but after that comes a undeniable, and they can be recommended to violinists on the lookout for something a little out of the ordinary.

—Rollo H. Myers

Entertainments

Aperitif

NOTES

Entertainments was written mainly for fun and as a chance to explore the piano trio as a medium. The best way to learn the potentials and problems of any musical medium is to write for it, and a good deal of

my music has been written at least in part for this reason. The difficulties involved in integrating the piano into a chamber ensemble are considerable. They call for careful attention to the piano's role in the overall instruments and to texture. I did not want to play an ill-disguised piano concerto, nor a some home-arranged arpeggios, a la some home-arranged Ravel. In the end however a compromise was reached. The idea, as it seemed, was to share the piano's equal materials equally, apportioning the supporting function among all three instruments, while at the same time providing music that might be compelling and entertaining to play and to hear.

Having written the piece I had no idea who might play it, but I trusted to luck and a slimness in the modern repertoire for piano trio. So if it was encouraging to hear from the

members of the Mirecourt Trio that they wanted to premiere the work, and even more so to be able to travel to the Green Lake Festival for the concert. It's a great and rare privilege to have your music performed by a composer. I am grateful to the members of the Mirecourt Trio for their support and encouragement. Most composers I know would prefer their creations to be thought of in this way. And most of us would just be flattered to be mentioned in passing on programs of "new music" attended by a few dutiful professional peers and a cadre of new-music buffs. One of the most attractive aspects of my association with the Mirecourt Trio is being heard my work performed on programs that include Brahms and Hindemith and Art Tatum.

Art was very informally commissioned during the post-concert dinner party after the premiere of *Entertainments*. Someone asked me to write a little concert opener, and I said, "Why not?" It was a good idea to write the piano trios' piece for them. The Mirecourt combines an interestingly lyrical and energetic style of style conception, and unity combined with a tremendous love and joy for the music, produces a very special kind of music-making rarely heard today. Members of this exceptional ensemble are Kenneth Goldsmith violin John Jensen piano, and Terry King cello.

The Mirecourt Trio can be heard on the following labels: Musicus Records, CRI Records, MCA Classics (formerly ABC), Grand Prix Records, and TR Records.

The Trio holds the position of artists-in-residence at Grinnell College.

Brian Duffy

Brian Duffy, who excelled the jacket cover art, is the editorial cartoonist of the Des Moines Register. He has studied at the University of Wisconsin in Milwaukee and the Milwaukee Institute of Art and Design.

Thomas Benjamin

Thomas Benjamin was born in Bennington, Vermont, in 1940. He received degrees from Bard College, Brandeis, Harvard and Eastman, studying composition with Carlisle Sumrall, Ernest Krenek, André Berger and Bernard Rogers. Benjamin has composed works for many

media, including concertos for viola, cello, and violin orchestra pieces, oratorios, two operas, several song cycles, a choral suite, and choral music, and many of his works are published. In addition, he is the author of two books on counterpoint and co-author of three music theory texts. He has won prizes in a variety of competitions at home and abroad. He has received numerous grants, awards and commissions from the National Endowment for the Arts, the American Composers' ASCAP, the National Music Theater Network, the MacDowell Colony, and others. He is a fellow of the MacDowell Colony and of Yaddo. Also active as a performer and choral conductor, Benjamin is professor of composition and theory at the University of Houston School of Music.

Tom Benjamin's contact with the Mirecourt Trio goes back several years. The Trio premiered his *Entertainments* at the Green Lake Festival, and continues to perform at his *Artist and Hub* for the Wheeled Universe. The most recent Trio commission supported by the Fox Cities Arts Alliance, is *Hommages*, premiered during the 1986 Green Lake Festival, during which Benjamin was composer-in-residence.

The Mirecourt Trio

Since its formation in 1973, the Mirecourt Trio has gained an international reputation as one of the world's finest chamber music ensembles. The Trio's unique style of style conception, and unity combined with a tremendous love and joy for the music, produces a very special kind of music-making rarely heard today. Members of this exceptional ensemble are Kenneth Goldsmith violin John Jensen piano, and Terry King cello.

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Odette deClue

Born raised and educated in France, Odette deClue came to the United States with her parents after World War I in 1920 when she was 18 years old. The family settled in St. Louis, where Odette studied French, dancing, and was an active member in the Little Theatre performing both in French and English. Odette was a member of the Grinnell College faculty for 25 years, retiring as assistant professor emerita.



Erik Satie



Odette deClue



Thomas Benjamin



Brian Duffy

Sports et Diversissements

Commentaires by Erik Satie

Choral appétissant (Grave)

La Balancoire (Lent)

C'est mon cœur qui se balance ainsi. Il n'a pas le vertige. Comme il a de petits pieds! Voudrait-il revenir dans ma poitrine?

La Chasse (Vif)

Entendez-vous le tapir qui chante? Quelle voix! Le rossignol est dans son temple. Le hibou allâte ses enfants. Le maccapino va se marier. Moi j'abuse des noix à coups de fusil.

La Comédie italienne (A la napolitaine)

Scaramouche explique les beautes de l'état militaire. On y est fotherment marin! Oh! On fait peur aux oiseaux. Et les galantries aventurent! Et le resto! Quel beau métier!

Le Reveil de la Manie (Vi, sans trop)

Arrivez du collage Apolls! Lever vous! Guerres faites avec de vieux cheveux. Un chien danse avec sa fanfare.

Colin-Maillard (Petitemps)

Cherchez! Mademoiselle. Celui qui vous aime est à deux pas. Comment il est pale, ses lèvres tremblent. Vous nez? Il tient son cœur à deux mains. Mais vous passez sans le deviner.

La Pêche (Calme)

Murmures de l'eau dans un lit de rivière. Venues d'un ruisseau. Venues d'un autre. Venues d'un autre... «Où ya-t'il?»

C'est un pêcheur, un pauvre pêcheur. Chacun retourne chez soz, même je pêche. Murmures de l'eau dans un lit de rivière.

Le Yachting (Modéré)

Quel temps! Le vent souffle comme un phoque. Le yacht danse. Il a l'air un peu tort, mais il va si fort! Demain il sera mort. Que elle soit brisé, pas sur un rocher. Personne ne peut la remonter. Je ne veux pas rester ici, dit la jolie passagère. Ce n'est pas un endroit amusant. J'aime mieux autre chose. Allez me chercher une veste.

Le Bain de mer (Mouvemente)

La mer est large, magnifique! Pour tout cela, elle est assez froide. Nous nous asseyons pas dans le fond. C'est très humide. Voici de bonnes vellées vagues. Elles sont pleines d'eau. Vous êtes tous mouillé(e)s! Qui monsieur?

Le Carnaval (Léger)

Les confetti déferlent. Voici un masque métallique. Un perroquet vive la marin. Arrivent des sous-dominos. On se courrouxe pour les voir. Sont-elles plus jolies?

Sports and Diversions

Translations by Virgil Thomson

Unappetizing Chorale

In a Swing

My heart is that which swings and swings. And never gets dizzy. What tiny feet it has! Will it come back to my breast?

Hunting

Do you hear the rabbit singing? What a voice! The nightingale is in her bower. The owl is sucking her young. The wild boar wants to get married. Myself, I shoot down walnuts with a rifle.

Commedia dell'Arte

Scaramouche boasts about the charms of military life. You get to know your way around, he says. The ciavolini are afraid of you. And as for romantic adventures. And all that! What a life!

Awakening the Bride

Arrival of the wedding party. Voices calling. Get up! The guests pretend to play guitar using straw hats. A dog dances with his fancile.

Blind Man's Bluff

Water pulling at the bottom of a stream. A fish and pulling another. Whereupon? "It's a fisherman, man a poor fisherman." "Thwack! They'll go off again, inducing the poor fisherman. Water pulling at the bottom of a stream.

Fishing

Water pulling at the bottom of a stream. The wind is howling like a seal. The yacht is dancing. She looks like a little old woman. Her hands are quivering. Let's hope she won't crash on a rock. Can no one calm her down? "I don't want to stay here," says the pretty passenger. It is not amusing. I prefer something else. Call me a cab.

Yachting

What weather! The wind is howling like a seal. The yacht is dancing. She looks like a little old woman. Her hands are quivering. Let's hope she won't crash on a rock. Can no one calm her down? "I don't want to stay here," says the pretty passenger. It is not amusing. I prefer something else. Call me a cab.

Sea Bathing

The sea is wide, Madame. At least it's deep. Down or on the bottom, it's very damp. "Here come some nice old waves. They're full of water." Oh! Madame! You are all wet. "Our Monsieur?" Qui monsieur?

Carnival

Confetti is falling all around. That one has on a melancholy mask. A tipsy Pierrot tries walking straight. Enter graciously some masked ladies. Peo ple push to see them. Are they pretty?

Le Golf (Exalte)

Le colonel est venu de "Scotch Tweed" d'un vert violent. Il sera victorieux. Son caddie le suit parmi les bâges. Les nuages sont étonnés. Les holes sont tout éblouis. Le colonel est fier. Le voilà qui assuje le coup sur "duty". Voilà en éclat!

La Pleure (Assez vif)

La peuvre est dans sa cavene. Elle s'amuse avec un crabe. Elle le poursuit. Elle l'a avalé de travers. Hagarde elle se marche sur les pieds. Elle boit un verre d'eau salé pour se faire mal. Cette bosson lui fait grand bien & l'urage les idées.

Les Courses (Un peu vif)

Le Pasage. Achat du programme. Vingt & vingt Aux rubans. Départ. Ceux qui se déborent. Les Perdants (nez portous & oreilles tombantes)

Les Quatre-coins (Joie modérée)

Les quatre sous. Le chat. Les sous agacent le chat. Le chat s'élire. Il s'élançe. Le chat est place

Le Pique-nique (Dansant)

Il ont tous apprivois le frais frid. Vous avez une belle robe blanche. Tenez un aéroplane. —Marie non c'est un drage

Le Water-chute (Gracieusement)

Si vous avez le cœur solide, vous ne serez pas trop malade. Il vous semblera que vous tombez d'un échafaudage. Vous verrez comme c'est curieux. Attention! Ne changez pas de couleur! —Je me sens mal à l'aise. Cela prouve que vous avez besoin de vous amuser

Le Tango perpetuel (Modere & tres ennuie)

Le tango est la danse du Diabolo. C'est celle qui j'préfère si la danse pour se refroidir. Sa femme ses filles & ses domestiques se refroidissent

Le Trainneau (Couréz)

Ouf frid! —Mesdemoiselles, le nez dans les fourrures. Le trainneau le. Le paysage a très froid & ne fait ce mettre

Le Flirt (Agité)

Is se disent de jolies choses, des choses mo domes. —Comment allez-vous? Ne savez pas amie-ster? —Lesitez-moi! Vous avez de gros yeux. Je voudrais être dans la lune. Il soupire. Il hache ta tête

Le Feu d'Artifice (Rapide)

Comme i lari nor! Oh un feu de Bengala! Une fusée une fusée toute bleue! Tous admirent. Un vieillard devant le. Le Bouquet!

Le Tennis (Avec ceremonie)

Yest Le bon serveur. Comme i a de belles jambes! Il a un beau nez Service coupé! Game!

Golf

The colonel is wearing bright green Scotch tweeds. He will be victorious. His caddy walks behind with the bags. The clouds are amazed. The holes are all astirred. Now the colonel is there! Look how he measures his shot. His club bursts into splinters.

The Octopus

The Octopus sits in his cave. He is tearing a crab. And chewing it around. He swallows it if wrong way. He turns past stumbles over his own feed. He takes a glass of salt water to settle his stomach. The octopus does him good makes him feel more cheery.

The Races

The weighing in. Buying a program. Twenty to win and place. At the starting gate. They're off! There are always some that insist on going the wrong way. Here come the losers (noise in the ear). Cheering.

Puss in the Corner

The four mice. The cat. The mice tease the cat. The cat stretches. He pounds. Pussy's got a corner.

Picnic

Everybody has brought cold veg. You have on a lovely white dress. Oh my! An Airplane! Not at all it's a storm coming up.

Shooting the Chute

If you have a strong stomach you won't be sick. It will seem like falling of a scaffolding. You'll see what a strange feeling it is. Look out! Don't turn pale. I don't feel well. This just shows you were in need of a little amusement.

The Tango (Endless)

The tango is the devil's dance. His favorite one. He uses it for cooling off. His wife, daughters, his servants all cool off that way.

Sledding

What bitter cold! Ladies keep your noses in your fur. The sleigh song. The landscape is terribly cold and can't stand still.

Flirtation

They say pretty things to each other. modern things. How are you? —Don't you find me nice? Let me alone! —You have such big eyes! I wish we were on the moon. He sighs. He shakes his head.

Fireworks

How dark it is! Colored lights! A rocket! An all-blue rocket! Everyone admires it. An old man goes quietly mad. The final burst!

Tennis

Play! Yes! He has a good serve. What handsome legs he has! And what a noise! A smashing serve! Game!

THE HARP·KEY· CRANN·NAN·TEUD

Alison Kinnaird plays the Scottish Harp.



J. Carr
May 19, 19

This record can be said to be a step forward in the Clarsach revival, in that it presents the harp as an instrument in its own right, and not merely as a medium of song accompaniment.

Alison Kinnaird holds the degree M.A., Celtic Studies and Archaeology at Edinburgh. Her professional work is that of engraving on crystal, of which specimens of her art are to be seen at Edinburgh City Museum and Glasgow Art Gallery, and may be found in private collections.

She is equally well known—perhaps even better known to some of us—as a talented player of the clarsach, which she studied from the age of thirteen under the inevitable Jean Campbell. She has several times won the Harp trophy at the National Gaelic Mod, and also won the Harp Competition at the Pan-Celtic Festival in Killarney. Those of us who heard her singing Border ballads to the accompaniment of her own clarsach at Abbotsford two summers ago will remember it with pleasure. In this record she strikes out anew to present the clarsach in a collection of purely instrumental Scots harp music. The selection is Scottish rather than purely Highland, and so is in line with the true history of the harp in Scotland.

The contents of this record are, after all, a presentation; there are items for the clarsach alone, for three clarsachs, for flute and whistle, cornamusa, and clarsach; for clarsach and Northumbrian pipes with an open ended chanter (which may be said to be half way to the sound of the now extinct Scottish Border bagpipe!) and for fiddle alone—played for good measure by Aly Bain.

As Miss Kinnaird says in her notes, the harpers (in common with so many performers and singers in the oral tradition of the Scottish Celtic people) did not write their music down, for it was accounted a mark of their art to be able to carry their music, poetry and folktales in their memory. An extensive amount of music therefore must undoubtedly have been composed for the harp only eventually to be lost. We are lucky however to have one set of harp tunes, the so-called "Killicrankie" tunes, by John Bowe in his Collection of *Strathspey Reels* (1788) that the fiddle fell into, to many of the harp tunes Miss Kinnaird, in an interesting note to "Killicrankie" tells us that she has found this tradition existing in Nova Scotia at the present day.

It therefore seems legitimate to go to the Scots fiddle music as she has done to try to recover some of the lost harp tunes and restore them to their original medium. The series of tunes known as *ports* (the Gaelic word for tunes) enshrined in various collections of fiddle and vocal music, were, as we know, composed for harp, and are generally as a species of "signature tunes" or musical emblems dedicated to various families of the Scottish nobility by one or other of the two harpers bearing the same name of Rory Dall (Blair Ross).

By mid-eighteenth century the clarsach had disappeared altogether from popular use in Scotland. It was revived in 1891 at the hands of Lord Archibald Campbell. Once revived, there was no going back, and the clarsach has increased in popularity year by year ever since.

Francis Collinson
Innerleithen
1978

THE HARP KEY—CRANN NAN TEUD

Alison Kinnaird

SIDE A

1. *Rory Dall's Port* 4'11"
2. *Princely Augusta* 1'48"
with Cathal McConnell—Whistle & Dave Richardson—
Mandolin
3. *The Royal Lamant (Caoineadh Rioghaill)* 2'54"
4. *Glenlivet/Castle Drummond* 2'20"
5. *Balquhidder* 2'04"
6. *Flich an Oidhche/Human Dubh* 1'55"
with Wendy Stewart & Patsy Seddon—Clarsach
7. *Port Atholl* 3'42"
8. *Killicrankie* 3'05"
with Cathal McConnell—Whistle/Flute & Robin Morton—
Concertina

SIDE B

1. *The Lament for the Harp Key (Cumha Crann nan Teud)*
6'11" with Jimmy Anderson—Smallpipes
2. *The Kid on the Mountain* 2'37"
with Wendy Stewart & Patsy Seddon—Clarsach
3. *Contempt for Fiddlers (Fuath nam Fidhlairean)* 1'57"
4. *Cheaph Keithack* 2'48"
with Aly Bain—Fiddle
5. *Grantown-on-Spy* 2'39"
6. *Port Patrick* 2'59"



LAMONT HARP (see note inside)

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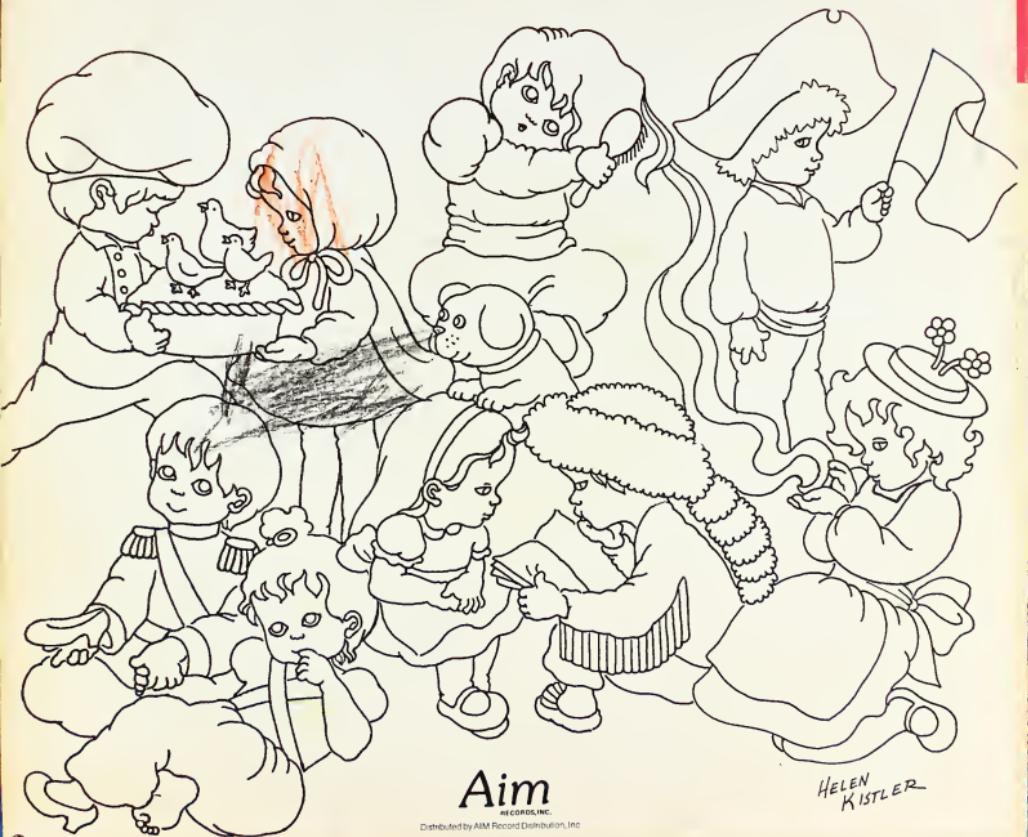
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HELEN
KISTLER

THE LADY OF SHALOTT

BY ALFRED LORD TENNYSON



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GREAT BRITISH NARRATIVE POEMS

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THE LADY OF SHALOTT

BY ALFRED, LORD TENNYSON

NOTE: The following narration is an abridgement of the original poem.
 The same abridgement is used by the narrator in the recording.

Reading Script for the Filmstrip

FRAME NUMBER

NARRATION

1. On either side the river lie
 Long fields of barley and of rye,
 That clothe the wold and meet the sky,
 And thither he'd the road run by
 To many-towered Camelot,
 The isle of Shalott.
2. And up and down the people go,
 Gaing where the idles blow
 Round an island there below,
 The isle of Shalott.
3. Wilkes whiten, aspen quiver,
 Little breezes duck and shiver
 Thro' the wavy that runs for e'er
 By the isle in the river,
 Dappled green, and silver, and blue,
 Four gray waves, and fine gray flowers,
 Overlook a span of flowers,
 And the silent ale embowers
 The Lady of Shalott.
4. By the margin, willow-well'd,
 Side the hazy barge trail'd
 By slow horses; and unaid'd
 The shallop fitted siken sail'd
 Skimming down to Camelot
 But who had seen her wave her hand?
 Or of the camosen seen her stand?
 Or is she known in all the land?
 The Lady of Shalott!
5. Only respects, rearing early
 In among the bearded barley,
 Hear a song that echoes clearly
 From the river bending, bend,
 Down to lower Camelot
6. And by the moon the reaper wove,
 Flung sheaves in uplands grey,
 Listening, whispers 'In the bary
 Lady of Shalott.'
7. There she weaves by night and day
 A magic web with colours gay.
 She has heard a whisper say,
 A curse is on her if she stay
 To look down to Camelot,
8. She knows not what the curse may be,
 And so the weaveth steadily,
 And little other care hath she,
 The Lady of Shalott.
9. And moving then' a mirror clear
 That hangs before her all the year,
 Shadows of the world appear.
 There she sees the highway near
 Winding down to Camelot
 Through the waste and waste,
 And there the surly village churl,
 And red cracks of market girls,
 Pass onward from Shalott.
10. Sometimes a troop of damsels glad,
 An idiot on an amber peal,
 Sometimes a curly shepherd lad,
 Or long-hair'd page in crimson clad,
 Goes by tower'd Camelot,
 And sometimes ther' the mirror blue
 The knights come riding two and two:
 She hath no royal knight and true,
 The Lady of Shalott.
11. But in her web she did delights,
 To weave the magic sights,
 Often she left the loom,
 A hum, with many a light,
 And music went to Camelot
12. Or when the moon was overhead,
 Came two young lovers lately wed;
 'I am half sick of shadows,' said
 The Lady of Shalott.
13. A bow-shot from her bower eaves,
 Her bower between the barley-sheaves,
 Her bower between the barley-sheaves,
14. The sun came dazzling thro' the leaves,
 And flamed upon the brazen greaves
 Of bold Sir Lancelot.
15. A red-cross knight for knell'd
 To a lady in his shield,
 That sparkled on the yellow field,
 Beside remote Shalott.
16. The gentry bude a gliter'd free,
 Like to down of drowsy stars we see
 Hung in the golden Galaxy,
 The bude bolts rang merrily
 As he rode down to Camelot
17. All in the blue inclosed weather
 Thick-jewell'd shone the saddle leather,
 The helmet and the helmet feather
 Burn'd like one burning flame together,
 As he rode down to Camelot,
 As often they the purple night,
 Below the starry cluster'd bright,
 Some way'd the broad, trailing light,
 Moves over still Shalott.
18. His broad clear brow in sunlight glowed;
 On burn'd his hooves was horse-hoofe,
 From underneath his helmet now'd,
 His coal black curles as on the roade,
 As he rode down to Camelot
 From the bark and from the river
 He flung it into the crystal mere,
 'Tis there it bides,
 Sir Lancelot.
19. She left the web, she left the loom,
 She made three passes thro' the room,
 She saw the water; 'tis a loon,
 She saw the helmet and the plume,
 She took'd down to Camelot
20. Out flew the web and loosed wide,
 The mirror crack'd from side to side,
21. 'The curse is come upon me,' cried
 The Lady of Shalott.
22. In the stormy east-wind straining,
 The pale yellow words were wavy,
 The broad stream in banks complainig,
 Roarly the low sky ramming
 Over tower'd Camelot
23. Down she came and found a boat
 Beneath a willow-tree,
 And round about the prow the wrote
 The Lady of Shalott.
 And down the river's dim expanse
 Like some bold seen in a trance,
 Seeing all his merchandise—
 With a gloomy countenance
 Did she look to Camelot,
24. And at the closing of the day
 She tossed the chain, and down she lay,
 The broad stream bore her far away,
 The Lady of Shalott.
25. Long, robed in purple white
 That loosely flew to left and right,
 The leaves upon her purple light—
 Ther' the roses of the night
 She floated down to Camelot
 And as the foot-head wound along
 The bank, with swans and swans arong,
 They heard her singing out loud,
 The Lady of Shalott.
26. Herri's a carol, mournful, holy,
 Chanted loudly, chantred lowly,
 Till ter blood was frozen slowly,
 And her eyes were darken'd wholly,
 Turn'd to tower'd Camelot,
 For ere she reach'd upon the tide
 The first house by the water-side,
 Singed her hair and died,
 The Lady of Shalott.
27. Under bower and bower,
 By garden-wall and garden,
 A gleaming shape she floated by,
 Dead-gate between the houses high
 Silent into Camelot.
28. Out upon the wharfe they came,
 Knight and bougher, lord and dame,
 And round about the pav' they read her name,
 The Lady of Shalott.
29. Who is this? and what is here?
 And in the golden palace near
 Died the sound of royal cheer,
 And they cross'd themselves for fear,
 All the knights at Camelot
30. But Lancelot mused a little space,
 He said, 'She has a lovely face,
 God in his mercy lend her grace,
 The Lady of Shalott.'

THE PIED PIPER OF HAMELIN

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Browning, Robert
The Pied Piper

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GREAT BRITISH NARRATIVE POEMS

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GREAT BRITISH NARRATIVE POEMS
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The Rime of the Ancient Mariner
The Lady of Shalott
The Deserted Village
The Pied Piper of Hamelin
The Prisoner of Chillon
The Eve of St. Agnes



THE PIED PIPER OF HAMELIN

BY ROBERT BROWNING

NOTE: The following narration is an abridgment of the original poem. The same abridgment is used by the narrator in the recording.

The first few frames in the filmstrip are not numbered. They include information to the user, titles, and credit frames. The narration begins with numbered frame 1.

Reading Script for the Filmstrip

FRAME NUMBER NARRATION

1. Hamelin Town's in Brunswick,
By famous name, the City
The river Weser deep and wide
Washes its wall on the southern side.
A spacious town, a quiet town, a staid,
But when begins my story,
Hamelin was a jolly town again,
To see the Townsmen laugh so gay.
From venus, who a pity
2. Rats!
3. They fought the dogs and killed the cats,
And beat the babies in the cradles.
4. And ate the cheeses out of the vats,
And licked the bones from the owls' own ladies
Splot open the legs of split-sprats.
5. Made nests beside men's sunny hats,
And even spewed the women's chaff.
6. By drawing them speaking
With shoving and squalling
In fifty houses, in one hundred flats
7. At last the people in a body
To Town Hall came flocking:
"For clear," cried they, "our Mayor's a nobody,
And we'll have no more rats."
To think we buy gowns fit with emblaze
For dolls that can't for world determine
What's best to eat in winter!"
8. Bounce up, sing! Give your brains a racking
To think what to do with the rats.
Or sure on fate, we'll send you Jacking!
At last the Mayor of Hamelin
Quailed at such a prospect, underwritten.
9. An hour they sat there,
At length the Mayor broke silence:
"For a guinea'll I my orange gown sell,
I will not be a nobody, I'll be a somebody,
It's easy to bid one rock'ne'st braise
Re turn my head, and be a somebody,
I've said it so and so all vast
Oh for a trap, a trap, a trap!"
10. And as he said this what should hap?
At the chamber door but a gentle tap?
"Who's there?" said the Mayor, "what's that?"
"Anything like the sound of a rat."
"Where are my hands?" said the Mayor,
"Come in, the Mayor's crack, looking bigger."
11. And it did scarce the stranger figure,
His silver long coat fine heel to heel
Was full of yellow web and red,
And blue and green, and purple, and gold,
With sharp blue eyes, each hairy pin,
And tight nose, and narrow chin,
The Mayor's crack, looking bigger,
But lips where no bristle could stand and lie.
12. There was no guessing his birth and kin,
And nobody could enough admire
The man's looks, and the man's gait,
Quite fit to be my great grandpa,
Starting up in the Tracy of Goss's toe,
Had walked him way from his peasant brotherhood.

13. He adhered to the classic tales;
And then "Please your honour," said he, "I'm able
By means of a secret charm, to draw
All creatures living beneath the sun,
That sing or speak, or walk, or swim,
After me so as you never saw!"
14. And I surely use my charm
On creatures that do people harm,
The rats, the owls, the dogs, the cats,
And vipers, and snakes, and spiders,
And people call me the Pied Piper."
15. "In Tartsy I breed the Chanc
Last June, from his huge worms of geats,
I snatched the wormy worms of geats,
Of a monstrous breed of vampire-beets!"
16. And as for what your brain brawlers,
If I can't rid you of them,
With a blow of my magic paddlers?"
"One? 'Mid thousand?" was the estimation
Of the astonished Mayor and Corporation.
17. Into the street the Piper stepped,
Singing, dancing, shouting, shouting,
As if he knew what range, depth
From the quiet of the city life,
To blow the pipe his lips he needed.
And a piping he did, every boy he led,
Like a candle-flame where nill'd be splashed,
And every girl he led, like a pipe offered,
You heard not of an angry murmur,
18. And his mysterious growl to a grunting,
And the grunting growl to a mighty rumbling
And out of the houses the rats came thronging.
19. Great rats, small rats, lean rats, brawy rats
Brown rats, black rats, gray rats, weeny rats
20. Brown rats, black rats, gray rats, weeny rats
21. Gave old plodders, young broiders
Fathers, mothers, wives, oceans,
22. Cooking tins and pricing whisks,
Families by bone and descent,
Brothers, sisters, brothers, wives
Followed the Mayor, like a pack of hounds,
From street to street he piped advancing,
And stop by stop they followed dancing.
23. Until they came to the river Weser,
Wherein all plunged and perished!
24. "Save me now, said stout Julius Caesar,
From the jaws of death, and from the curse,
To bid me leave him; convey me,
When I am dead, to the quiet of the grave.
I heard a sound as of scraping traps
And putting apes windows' traps
Lies in the bushes, and the bushes lie."
25. And a stirring noise of pock-hab-boards,
An old woman's voice, a groaning constant,
And a drawing the orks of brain-blanks,
And a drawing the orks of tooth-blanks;
And it seemed as on a voice,
Called out, "Oh rats, rapists,
The world is given to the real devilry!"
26. And as though at last "Caesar, here
I stand the Weser rolling its water,

27. You should have heard the Hamelin people
Shout, "We're rid of the rats, we're rid of the pests,
"Go," cried the Mayor, "and get long poles,
Poke out the nests and block way the holes!"
So off the Mayor went, and the people followed,
And leave in our town not even a trace
Of the rats—when suddenly—
28. Of the Piper perched on the market place
With a "First of you please, my thousand guiders!"
With a "First of you please, my thousand guiders,"
So did the Corporation too,
So did the Corporation too,
With a joyful shout of red and yellow
29. "Bravo," quoth the Mayor with a knowing wink,
"Our business was done at the River's birth,
And the rats were gone, and the town was safe,
And what's dead can't come to life, I think.
Besides, our horses have us thirty
Excellent guides, and we'll take 'em thy
30. To the Piper, "Sir, for a bribe,
"We trifling I can't, behead?"
I've promised to wed by double-time
The Mayor's daughter, and the Mayor's wife,
Of the Head-Cook's pig-tail, all he rich is,
And the Mayor's son, and the Mayor's wife,
Of a cent of scaprons no survivor!"
With him I proved no bargain-driver,
And the Piper, "I'll give you a cent," said he,
And ladies who pit me in a passion
Wouldn't have been so fond of fashions."
31. "Now," cried the Mayor, "if this'll break
Beng wrote beside than a Cross,
Insulted by a ruffian
"I'll give you a cent, and you'll profit!"
You threaten us, follow! "Do your worse,
Break your pipe then hear 'er!"
32. Once more he stepped into the street
Singing, dancing, shouting, shouting,
Lied his long pipe of smooth straight cane,
And the rats, the owls, the dogs, the cats,
Soft soles as teeth cutters
Never gave the encrusted ear,
33. There was nothing left, sommed like a busting,
There was nothing left, piping and bawling,
Seals were popping, wooden shoes clattering, .
34. Little hands clapping and little fingers clattering
And like hawks in a hayfield when barley is scattering
35. Out came the children running
All the little boys and girls
With the Mayor's crack, looking bigger
And sparkling eyes and teeth like pearls .
36. ... Tripping and skipping, ran merrily after
The wonderful music with dancing and laughter
37. The Mayor was down, and the Council stood
As if they were charged with loads of wood,
And the Mayor's crack, looking bigger,
To the children merely skipping by.

...
The Mayor's crack, looking bigger,
The crowd of children, the Mayor's crack,
But how the Mayor was in the race,
The Mayor's crack, looking bigger,
As the Piper turned from the High Street
To where the Weser rolled its water,
Right in the glow of those trees and daughters!

38. However, he turned from South to West,
And to the northeast he turned his address,
And after him the children pressed,
Great was the joy in every breast
The next day, the Mayor's crack, looking bigger,
He forced to let the piping stop,
And the Piper, "I'll give you a cent!"
39. When he, as they reached the mountain-side
A wondrous portal opened wide,
And the Piper advanced and the children followed,
And the Piper advanced and the children followed,
And when all were into the very act,
The Piper, "I'll give you a cent!"
40. Did I say? No? Not One was here
And could not dance the whole of the way,
And could not sing the whole of the day,
His sadness, he said, to me to say,
"I'll do it, if you'll give me my paymets left;
I can't do it, I'm so bad," said he,
Of all the pleasant nights they seen,
When the Piper, "I'll give you a cent!"
41. For he had, he said, to a piping land,
Joining the town and just at hand,
There the Piper, "I'll give you a cent!"
And Rivers put forth a fever hue,
And Rivers put forth a fever hue,
And the trees were singing, the blossoms here,
And other blossoms there,
And horses were born with eagles' wings;
And girls as I have seen, were piping, piping,
And the music stopped
42. And found myself outside the hill,
Left alone against my will,
To a piping land, and a piping land,
Never hear of that country!"
43. Alas, alas for Hamelin,
The town of the Weser, North and South
To offer the Piper, word of mouth
Wherever it was never far to lead him,
Said the Mayor, "I'll give you a cent," said he,
If only'd return the way he went,
And leave us here, the Mayor's crack, looking bigger.
44. But when they saw a host endeavor
And Piper and dancers were gone forever,
They called him, "The Pied Piper,"
Should've then their records coded duly,
H, after the day of the month and year,
These were the names of the Piper's crew,
And as long as what happened here
On the day of the month and year,
There hundred and seventy seven."
45. And the better in memory to be,
The Piper and his crew, the people believed
They called it, the Pied Piper's Street—
While aye, playing on pipe or fable
They call it, the Pied Piper's Street,
Nor suffered his hoary hair or bawdy
To touch the town, the Mayor's crack, looking bigger.
46. But opposite the gate of the castle
They wrote the story on a column,
That the Piper had created
The rats, the owls, the dogs, the cats,
The noisy crowd at the Mayor's crack,
But how the Mayor was in the race,
How the children were a stow away
From the Piper, "I'll give you a cent!"
47. So, let me tell you who the expert
Of scores out with all men, especially pipers,
And whether they can live free from idas or from
We've presented them right, in case you'll promise

CAPITOL FULL
DIMENSIONAL



STEREO

ST-1728



HIGH FIDELITY

DAVE GUARD & THE
**WHISKEYHILL
SINGERS**



ALSO AVAILABLE IN
REGULAR MONOPHONIC

Whiskeyhill Road runs out of Woodside, California, and down toward Palo Alto. Whiskeyhill itself is curving away from us, a long, low range of hills, the last of horses, though civilization is marching toward it. It's first-class elegance and we drive by three every chance we get. So in hopes that some charm would rub off, we borrowed the name, and hope to return it in good condition when the time comes.

The group idea began about 10 years ago — it had to. Everyone I asked to join said you can't away, so there must have been a lot of stored-up energy there. There are four of us: Judy Hensek, originally of Chippewa Falls, Wisconsin, and lately of The West; Cyrus Farvar, formerly of Teheran, London, Honolulu, Paris, and now Sanusalto, California; another Sanusalto dweller is David "Buck" Wheat, although born in Texas; and myself, Dave Guard, ex-Honolulu turned Californian in Palo Alto.

In getting the group together, I was looking for three other people who were at least as interested in music as I, and so much better than I as far as performing the material that I would have to sacrifice every minute's rest to keep me going. Also, the three other recruits were both the ability to talk believably believable nonsense when it was called for, and the ability to cut a problem down to its essentials in a hurry and come out with answers that were both logical and sincere. At this point, I think I've gotten pretty close to the middle of the target.

Cyrus was the first to join. We were high school friends in Honolulu, and it wasn't many years since we had seen each other, but he had done lots of singing and dramatic work in school and I heard he had become a folksinger, and had in fact owned a coffeehouse in Honolulu for a time. A few phone calls and some outlandish promises brought him up front. San Diego, where he had been, was the same sort of place with Judy Hensek. As soon as Cyrus got here, he started praising Judy's work, so I flew to Oklahoma City, where she was then appearing. When a performer moves me I laugh — whether the performance be funny or serious. I spent the whole of her show grinning from ear to ear, and Adin Morris, the one who had been working with her, said, "Well, if you like her, why don't you tell her that if she did good, she could be famous and have a ranch in Oregon with wild horses on it. O.K., said Judy. Then we had to wait for my long-time friend, Buckwayth, to finish a job which had taken him touring around the East, and that got us all together by December of '61.

The whole group reads music and ideas in a fashion that makes rehashing a joy, which is especially necessary when you have to get a blend out of four thoroughly individualistic voices. When we start learning a tune

we're likely to be miles apart in viewpoint — but by the time we finally put it into our program we hope to have come up with something that's ours. And by the end of the song, for our musical background becomes larger with time. So don't be surprised if you ever see us in person to find that we've made changes in our approach since this recording was made.

We've tried to make our musical base as broad as possible, and we've found that it's hard to get into expecting that we will be equally communicative in all areas we attempt. But there is such a wealth of material from every inhabited spot on this earth, and from any time in history, that we've just got to try everything we think we can do justice to.

But sometimes this furrowed-brow sincerity. We would all be here at the top of our lungs anyway, whether we had an noble pose or not, so we might just as well stand next to one another and get paid for it.

Also we have one other shining credo. "The Hard Sell." We like our songs. No bones about it. We can't sing them any other way. And we like our songs wrapped up in the thing. So that's what all the hurry and fuss is about. We rather like to believe that we're doing these songs for the very best people we know or would like to meet, all show business aside. We love our work, and we hope these songs will mean something to you.

—DAVE GUARD

side one

THE BANKS OF THE OHIO — This came from Pete Seeger on fine Cap Cod summer day a couple of years ago. Pete sang the first line, "I'm gonna go down to the river," and I always thought of it as such. It was a sad song if sung by a dedicated-enough musical micromphile, but it two or more people singing it, not one of them can knock tongue firmly in cheek.

PLANE WRECK AT LOS GATOS (DEPORTEES) — Was written in 1956 by Woody Guthrie, soon after he heard a radio broadcast reporting an airplane crash in the Los Gatos Canyons near Coalanga, California. The plane's twenty-eight passengers were Mexican migrant workers who were being deported to Mexico. Their bodies and their possessions were never over. All died in the crash, and they their only abiding memory was the news report, describing them only as "deportees." Guthrie poses some pointed questions in a beautiful multi-layered narrative. Many thanks to him.

THE BOONIE SHIP, THE DIAMOND — Head several times, and always by Ewan McColl, lament birth-hollerade. This song tells us our stay better than any modern pen can. Only two footnotes: The Davis strain talks between mother and son (the Boonie); and when you hear the word "keys," think "keyhole."

SHINE THE LIGHT ON ME (SALOMA) — This was all the rage when Cyrus and I were in high school in Honolulu in the early 50's. Hawaii is so rich in musical influences that it's hard

to pin down a modern Hawaiian song as derivative from any single ethnic group. The song enjoys a Samoan title, talks about a Japanese debauch, has a Puerto Rican beat, has some lyrics from the Balinese, is played on Spanish and Italian instruments employing Portuguese and German tunings.

THE WILD RIPPLING WATER — This is more of a mood than a song, which we think makes it more of a song. If you have to ask what it's about, you'll never find out.

BRADY AND DUNCAN — Is the sad story of a partnership between a crooked politician and a straightforward critic and poet. The two became terminally estranged with each man doing his duty as he saw fit. Few suspect that such things could ever happen in St. Louis, Missouri, but they do.

side two

RIDE ON RAILROAD BILL — Railroad Bill was a real person, undoubtedly, who lived like a Bohemian. A Jesse James in the Deep South around the 1850's (give or take a hundred years). He was a train robber, but never really won favor with the poor people, as had Hood and James. Thus we have the "Ride on, Jack" line. And the "Dad" is the father of the modern train. "Hit the Road, Jack" Road Jack is not a hero either. It's kept in the trunk of your car.

SOY LIBRE — Is what the Indians of the Andean Argentine call a balsala.

WE'RE THE WORLD'S LAST AUTHENTIC PLAYBOYS — Shades of Hugh Hefner — it's about time that our young hedonists had an anthem. With Dave Wheat furnishing the ingredients and his good looks, plus a few good rhymes with totally banal spinning the scroll, it's hoped that contestants and audiences alike will thrive on this pair's love.

NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT — Is a fine old Bessie Smith blues, written by Jim Cox. Buck wheat plays the twelve-stringed guitar. Cyrus the Spanish guitar. They take the spotlight as soloist this time. Hi-Fi fans will be interested to note that the meter registers 15 dts in the end thereof.

ISA LEI — Is the Fijian love song. It was written years ago by a medical student named Thomas, who fell in love with a noblewoman, married her, and had a son. In the social status mismatched in their romance, and Lili (as he called her) was required to marry someone of her own rank. With her husband and her lower lover were passed away, Isa still lives as the town of Suva, often on long, warm evenings when the moon is high, singing songs related to the far-away voices of her people and her youth — a singing soul.

WHEN THE WAR BREAKS OUT IN MEXICO — Was written by Erich Schwandt and his mate, Mary Ann Moss, both originally from Paso Robles, California, especially for the Whiskeyhill Singers. It's based on an old music-hall and Broadway tune by the name of "Hawwa." Erich and Schwandt had brought new life into this classic, and our hats are certainly off to them. Without a doubt it's our favorite Civil War tune.

Production Supervised by Henry Jacobs

MSB

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DAG HAMMARSKJOLD JR. HIGH SCHOOL



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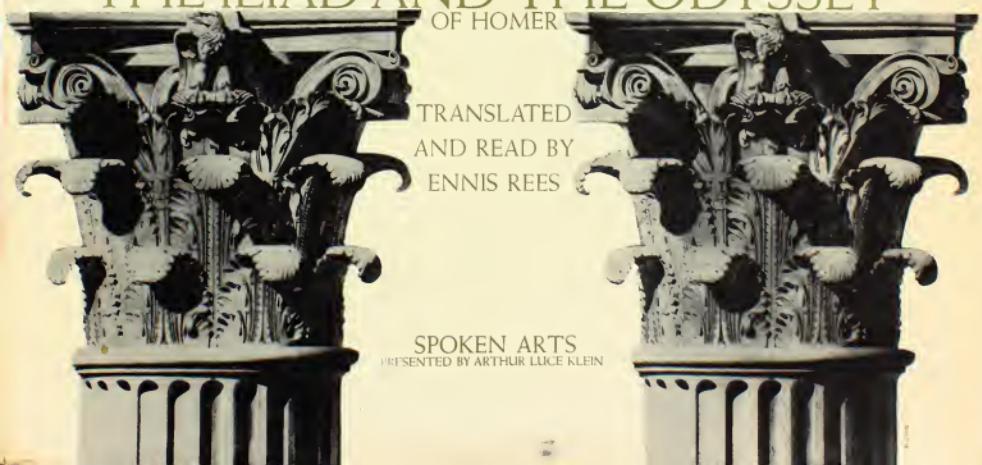
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THE ILIAD AND THE ODYSSEY

OF HOMER

TRANSLATED
AND READ BY
ENNIS REES

SPOKEN ARTS
PRESENTED BY ARTHUR LUCE KLEIN



ESFA

SPOKEN ARTS

THE ILIAD and THE ODYSSEY of HOMER

ESFA

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Translated and Read by ENNIS REES

Presented by ARTHUR LUCE KLEIN



Ennis Rees is Associate Professor of English at the University of South Carolina. He was born in Newport News, Virginia, in 1925 and holds degrees from The College of William and Mary and from Harvard, including his Ph.D. from the latter institution. He has been on the teaching faculties of Duke and Princeton and joined the University of South Carolina faculty in 1954. He is the author of *The Tragedies of George Chapman: Renaissance Ethics in Action* and of *Chapman's Blind Beggar and the Merchant Hero*.

CONTENTS OF THE RECORD

SIDE ONE:

THE ILIAD (Selections)

SIDE TWO:

THE ODYSSEY (Selections)

Recorded at the University of South Carolina, WUSC
Engineer: Howard M. Bloom

Why are the poems of Homer so universal in significance and perennial in appeal? First, he tells a good story and tells it well. What Sidney says of the poet is true of him: "with a tale fortho he cometh unto you, with a tale which holdeth children from play and old men from the chimney corner." But however literally Homer may have told his tales, he told them with a sense naturally conscious of their symbolic import. And for us, Homer, like other poets, deals in metaphor, in what Robert Frost calls "the pleasure of ultness," or "saying one thing in terms of another." If his fables were not essentially and obviously metaphysical—telling life is but a life is a journey—one is at liberty to doubt if we could ever tell them well enough to satisfy a various audience. In both poems we see heroes go from a state of alienation to one of reconciliation, thus symbolizing dramatically and beautifully, the deepest and most enduring concerns of people everywhere. Then too, the poet's sense of humor is both subtle and large. No wonder children are enthralled by the action of the Homeric heroes. There is also a sense of aesthetic, ethical, and religious satisfaction in the poetic myths of Homer. After all, the myth of death and rebirth, the journey from sia to redemption—in short, the return, is surely one of the most central and universal images in the human soul.

ENNIS REES

From the Introduction to THE ODYSSEY OF HOMER
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Published by Random House, Inc.

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Jean Anouilh
W. H. Auden
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THE
SONG
OF
PAUL BUNYAN
AND
TONY BEAVER

WRITTEN AND READ BY
ENNIS REES

Record
398.22

PRESENTED BY ARTHUR LUCE KLEIN

SPOKEN ARTS

Rec
1

SPOKEN ARTS



WRITTEN AND READ BY ENNIS REES

THE SONG of PAUL BUNYAN and TONY BEAVER*

PRESENTED BY ARTHUR LUCE KLEIN

The *Song of Paul Bunyan and Tony Beaver* is an attempt to make a poem, a kind of comic American epic, from the prose source materials of the Paul Bunyan legend. I have chosen a number of the best tall tales concerning Paul Bunyan and others concerning his southern counterpart, Tony Beaver, and given them an integrated structure in which Paul and Tony meet and discover what they have in common. The verse line has four major stresses and is unrhymed.

The legend of Paul Bunyan is one of the most entertaining and meaningful of the hero stories that have come into being since the Industrial Revolution. Among other things, Paul and Tony represent the union of energy and innocence, and the ways in comic terms, we find it necessary to resolve conflicts created by negative characters such as Hels Nelson, Jonah Wales, and Moses Muttress, but sooner or later all is celebrated in terms of laughter, music, and dancing.

These heroes come out of a background of early American tall-tale humor, and the abounding high spirits and creativity of Paul and his friends say a good deal about the nature of the American character as it has evolved from primeval forest and frontier life to modern factory and city. In this version Paul moves from a humorous but highly inventive start in the logging business, through the energetic expansion and perfection of such, to a fully ecstatic vision of joy and brotherly love.

ENNIS REES

CONTENTS OF THE RECORD:

SIDE ONE:

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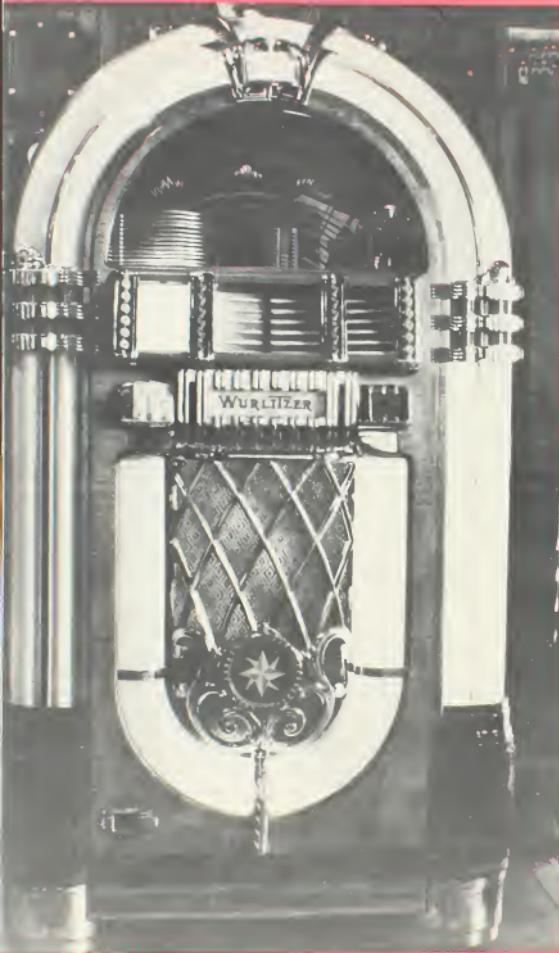
ENNIS REES

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THE SAINTS

SIDE ONE

- TONIGHT COULD BE THE NIGHT
[Virgil Johnson] *Combine Music BMF*
- COULD THIS BE MAGIC
[Blandon Johnson] *Sea Lark Ent. BMF*
- SOFT SHADOWS
[Patricia Davis-Malone-Cheatham]
An & Kiel Music BMF
- SO TOUGH
[G Mears] *Lion Pub Corp BMF*
- BEGINNING TO LOVE YOU
[Foy-Totaro]
- I'M SO YOUNG
[P. Tyus] *Vance Music BMF*
- TRAVELING STRANGER
[A Gourdin-E Wright] *Frost Music BMF*

SIDE TWO

- ZING WENT THE STRINGS OF MY HEART
[F. Hanley] *Harms Music ASCAP*
- SIXTEEN CANDLES
[L. Dixon A Khan] *Coronation Music BMF*
- CRAZY FOR YOU
[Sheppard Miller] *Nom Music BMF*
- WHY DO FOOLS FALL IN LOVE
[F. Lymon] *Parifice Music BMF*
- I'M ON THE OUTSIDE LOOKING IN
[Roudezzo Weinstock] *South Mountain Music BMF*
- MY VOW TO YOU
[Students] *Venice Music BMF*
- TEARS ON MY PILLOW
[Bradford Leuris] *Vanderbilt & Bonnie ASCAP*

2:48

2:54

2:19

2:15

+2.0

3:05

2:10

Produced by Mike DeFlorio

THE SAINTS CONSIST OF:

Lola Foy	.....	1st Tenor, Lead Vocal
Tom Foy	.....	1st Tenor, Lead Vocal
Joe Orlando	.....	2nd Tenor
Andy Kachianis	.....	Bass
Kenny Galeano	.....	Bass

Recorded at St. Thomas Studios, Selden, New York.
 Engineered and arranged by Tom "The Wizard" Foy.
 Photography: Fred Pope
 Layout: Bobby Emmons

SESSION MUSICIANS

Ron Casella	.....	Lead & Rhythm Guitar
Lou Sommella	.....	Bass Guitar
Fred Iozzino	.....	Drums & Percussion
Tom Foy	.....	Keyboard, Guitar, & Drums
Kenny Galeano	.....	Keyboard
Joe Piscotta	.....	Guitar
Gene Saccia	.....	Keyboard
Walter Koenig	.....	Bass Guitar & Drums
Ronnie Cammeyer	.....	Sax
Jerry Harshaw	.....	Sax

MANY THANKS TO:

DON K. REED, WCBS FM NEW YORK
 RONNIE "I" ITALIANO, WNWK FM NEW YORK
 THE UNITED IN GROUP HARMONY ASSOCIATION
 LARRY TOTARO, FORMER MEMBER OF THE GROUP AND CO-WRITER
 OF "BEGINNING TO LOVE YOU"
 TO OUR FAMILIES, FRIENDS, FANS, FOR THEIR CONSTANT SUPPORT.
 TO MELISSA, FOR HER MANY SLEEPLESS NIGHTS.
 TO OUR GOOD FRIEND AND PRODUCER MIKE DE FLORIO. "IF IT WERE NOT FOR YOU THIS ALBUM WOULD NOT BE WE.
 THANK YOU FOR BELIEVING IN US, AND BEING THERE."

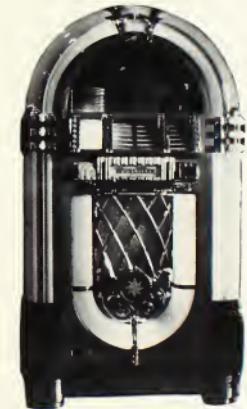
THIS ALBUM IS DEDICATED TO: THE LATE, GREAT, FRANKIE LYMON & HIS TEENAGERS, LITTLE ANTHONY GOURLINE & HIS IMPERIALS, AND THE STUDENTS.

This group of talented vocalists and musicians formed back in the early months of 1983. They have been performing actively throughout the New York area since their inception. They are widely accepted by audiences wherever they appear.

This, their first album, presents their specialty, 1950's Doo Wops. All of the tunes were arranged so as to duplicate the original sounds, so popular then, and again today. The title cut, "Beginning to Love You", a contemporary ballad, was written by Lola & Tom Foy and Larry Totaro. It is presented acapella, in keeping with the theme of the album. This tune, one of the many originals in their repertoire was included to show you, the listener, the exceptional talent in this group.

As you listen to the material on this recording, sit back, close your eyes and drift back to that wonderful era known as the FABULOUS FIFTIES

Mike De Florio



SHAKESPEARE
TWELFTH NIGHT
THE FOLIO THEATRE
PLAYERS PRODUCTION
Directed by Christopher Casson
and William Styles

RD.
822.3
S
Shakespeare, William
Twelfth night

887

R
167



SPOKEN ART

SPOKEN ARTS

EITHNE DUNNE and EVE WATKINSON in THE FOLIO THEATRE

PLAYERS PRODUCTION OF

TWELFTH NIGHT by William Shakespeare

DIRECTED BY CHRISTOPHER CASSON AND WILLIAM STYLES

The first mention of *Twelfth Night* is found in the diary of one John Marston, written in February 1600.

"At our feast we had a play called *Twelfth Night*, or What you will," much like the *Comedy of Errors*, or *Menechini in Plautus*, but more like and near to that in *Italian called Ingnudi*. A good practice in it to make the *Steuard* believe his Lady widow was in love with him, by counterfeiting a letter as from his Lady in general terms, telling him who she liked best in him, and prescribing his gesture in another letter, so that he might be induced to practise making him believe they took him to be mad."

The plot was probably taken from a story by Barnabe Riche titled *Apolonius and Silia* (1581) from his *Farwell to the Military Profession*, a stock situation which Shakespeare closely followed.

Shakespeare's *Twelfth Night* tells of Sebastian and Viola, twins, who are separated by shipwreck, each believing the other lost. Viola finds herself on the coast of Illyria, disguised as a boy, and falls in love with the Duke. The Duke is delighted with his new page and sends Viola to pay court for him to Olivia which she accomplishes with such grace that Olivia falls in love with the supposed boy instead of the Duke.

MEMBERS OF THE CAST

EITHNE DUNNE is one of the most brilliant actresses of the Irish theatre. She has played leading roles with the Abbey Theatre, and the Dublin Gate Theatre under the direction of Micheal MacLiammoir and Hilton Edwards. She toured the Continent playing Emilia in *Othello* and the lead in Shaw's *Caution! It's Dangerous*. In America she starred with Burgess Meredith in *Saint Joan*. Her tour of the United States was for several seasons leading lady with the late Lord Longford's Productions at the Dublin Gate Theatre. She has toured all of Europe, and enjoyed great success playing the title role in *Twelfth Night* and *Measure for Measure* with Michael Maloney with Arthur Lise Klein and his American Players in Paris, Copenhagen, Stockholm and Helsinki. She has played with such companies as the Brinsford Old Vic, and most recently starred in Congreve's *The Way of the World* and Ibsen's *Ghosts* and *The Lady from the Sea* at the Gate. Miss Watkinson's reputation was well established, and as a story-teller she is known far and wide throughout Europe. She has recorded the Grimms and Hans Christian Andersen fairy tales for *Spoken Arts*.

CHRISTOPHER CASSON, the son of Dame Sybil Thorndike and Sir Lewis Casson appeared in *Julius Caesar* at the Old Vic at the age of 3 years, and has been acting ever since. He toured the United States with Sir Philip Ben Greer's Shakespeare Company, and had many years' experience with the Old Vic. He is one of the foremost actors in the classical repertory in Dublin and London. Mr. Casson is directed 14 of the *Spoken Arts* Shakespeare series, and the children's recordings he has made of the fairy tales by Hans Christian Andersen and the Brothers Grimm are now in use in thousands of elementary schools throughout America. His two albums of *Nursery Rhymes* are classics and he sings to his own accompaniment on the Irish harp.

WILLIAM STYLES was born in Christchurch, New Zealand in 1932. In 1953 he was awarded a Government Scholarship to study drama at the Royal Academy of Dramatic Art in London. He came to Ireland in 1957 and has since been engaged in presentations by the Dublin Gate and Gaiety Theatres, and is among the best known radio and recording directors on the Continent.

DERMOT TUOHY was one of the leading actors in Lord Longford's Gate Company. He has played featured roles in plays of Sheridan, Chekhov and Shaw. He recently performed the role of Captain Cat in Dylan Thomas' *Under Milk Wood*.

BARBARA McCAGUEY starred with Lord Longford's Gate Theatre company in Molíere's *Tartuffe* and Oscar Wilde's *An Ideal Husband*. She made a name for herself in Paris and London in James Joyce's *The Voice of Silence*. Miss McCaughey has a charming singing voice and has appeared in both opera and musical comedy. She is also one of Dublin's most sought after teachers of speech and drama.

DENIS BRENNAN has played leading roles with the Dublin Gate and the Royal Court, in the Michael MacLiammoir-Hilton Edwards production of *Hedda Gabler* in Denmark. He starred in the Paris Festival production of *Candide* in 1956 playing the role of Mordred. He has toured the Continent in many Shakespeare plays and is a well known television performer.

MICHAEL MARA began his career as a child actor on the West End in London playing in *Julius Caesar*. Since then he has appeared in scores of plays and has acted with the Ulster Group Theatre and Robert Atkins' Famous Repertory Play Company. He toured the Continent in *Othello* with the Dublin Gate Theatre, and has appeared in such films as *Moulin Rouge* and *Of Human Bondage* with Kim Novak.

PRESENTED BY ARTHUR LUCE KLEIN

With a song that has, as E. Martin Browne once wrote, "the magic sadness of the mystery that is life, a thing too wonderful to end, of which the English climate is by a glorious perversity

*When thou I was and a little tiny boy,
With thy ho, the wind and the rain;
A foolish thing was but a toy,
For the rain a raineth every day.*

To meet the requirements of a fifty-minute recording conditions are inevitable. Even so, a choice remains between preserving selected scenes intact, leaving no time to cover the whole play, or, abbreviating the scenes to permit as many as possible to be performed.

Believing it to be more generally conceivable the latter choice has been made; so, in these recordings, the plots of the plays are entire. The object of these adaptations is to introduce the heart of the plays to those who may never have come into contact with them.

JOHN FRANKLYN played a variety of roles with the Old Vic during the 1935-36 season. He has directed and acted in plays for the National Theatre and has appeared in its main theatres. He recently formed the Dublin Theatre Workshop which is producing a series of classical plays.

PATRICK McLARION toured the country with the Dublin Gate Theatre productions playing in *Saint Joan* and *Othello*. His most famous role was Dorian Gray in Oscar Wilde's *The Picture of Dorian Gray*. He has appeared in a wide variety of classical roles both the Gaiety and Olympia Theatres in Dublin.

CAST

<i>Narrator:</i>	Christopher Casson
<i>Orsino, Duke of Illyria:</i>	Denis Brennan
<i>Sebastian, brother to Viola:</i>	Patrick McLarion
<i>Antonio, o sea captain, friend to Sebastian:</i>	Michael Mara
<i>A sea captain, friend to Viola:</i>	Dermot Tuohy
<i>Valentine, 1 gentlewoman attending on Cesario:</i>	Michael Mara
<i>the Duke:</i>	William Styles
<i>Sir Toby Belch, uncle to Olivia:</i>	Dermot Tuohy
<i>Sir Andrew Aguecheek:</i>	William Styles
<i>Malvolio, steward to Olivia:</i>	Dermot Tuohy
<i>Feste, a clown, servant to Olivia:</i>	John Franklyn
<i>Olivia:</i>	Christopher Casson
<i>Viola:</i>	Eithne Dunne
<i>Maria, Olivia's gentlewoman:</i>	Eve Watson
<i>Barbara McCaughey:</i>	Barbara McCaughey

Recorded at Stapleton Studios, Dublin

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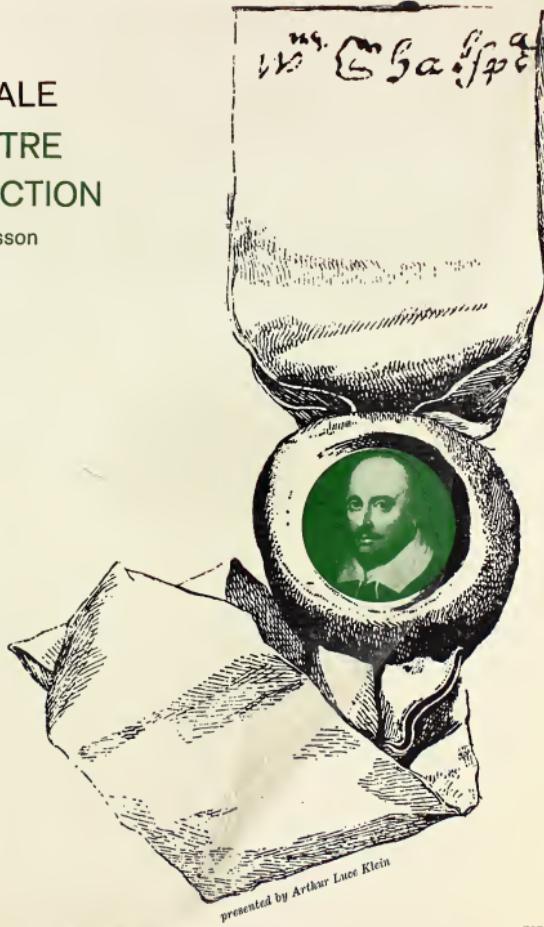
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ESEA

ESEA

SHAKESPEARE
THE WINTER'S TALE
THE FOLIO THEATRE
PLAYERS PRODUCTION

Directed by Christopher Casson
and William Styles



R94
R
168

822.3

SPOKEN ARTS

SPOKEN ARTS

894

THE FOLIO THEATRE PLAYERS PRODUCTION OF THE WINTER'S TALE by William Shakespeare

DIRECTED BY CHRISTOPHER CASSON AND WILLIAM STYLES

The Winter's Tale was one of Shakespeare's last plays and was written in 1611. The source of the plot is Robert Greene's *Pandosto*: The History of Leontes (1589), a short story. But Shakespeare transformed the pedestrian characters of Greene's plot into intensely living people and added such other characters as Antigonus, Pauline, and Autolycus, among others, of his own invention.

The play starts when Leontes, King of Sicilia becomes violently suspicious of his wife, Hermione, and his friend, Polixenes, King of Bohemia, who has sent his infant daughter away to expose her to the elements; he imprisons Hermione for committing adultery with Polixenes, forcing him to flee for his life. The play ends sixteen years later, when Leontes' daughter, Perdita meets and marries Florizel, Polixenes' son, and Hermione who has been hidden all these years, is restored to Leontes.

But *The Winter's Tale* is far more than the story of the jealous obsession of Leontes, the division between Leontes and his wife, and the misunderstanding between Polixenes and Florizel, sixteen years later when *Time*, the Chorus says:

...in time, how art thou
To me, or my misfortune, a growth I shun
Or seven years, and leave the growths untried
Of that wide gap, since it is in my power
To dethrone Law, and in one self-born hour
To plant, and o'erwhelm Custom."

This "wide gap" which takes place between the third and fourth acts might indicate there are two plays here instead of one, but there is only one. The perceptive critic, Mark Van Doren, has stated its meaning pointedly: "It is conceived," he writes, "in *conflict*, and it is dedicated to the task of uniting with all the force of which poetry is capable the two halves of the play, the early scenes of good and jealousy and faith. The ultimate symbol it employs are winter and spring; winter with its blots of January and stormy perpetuity, spring with its virgin branches and its defiance that comes before the swallow dares. But its concrete symbols are of course human beings: Leontes and Perdita divide this great poem between them—the one on obsessed lewdness and ruthless father, the other a faultless daughter, ignorant of her parentage, who grows up to a cottage, not a court."

The contrasts between innocence and experience run through the play. The famous sheep-shearing scene, one of the most beautiful in all of Shakespeare, gives full scope of the play's symbolic pattern. The flowers that Perdita represents to Polixenes and the other

.....these are flowers
Of milder summer, and they are given
To men of middle age."

provide images of the death and rebirth of the human spirit, and the delicious presence of Perdita brings an innocence to the scene that the older generation can never recapture.

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PRESENTED BY ARTHUR LUCE KLEIN

MEMBERS OF THE CAST

CHRISTOPHER CASSON, the son of Dame Sybil Thorndike and Sir Lewis Casson appeared in *Julius Caesar* at the Old Vic at the age of 3 years, and has been acting ever since. He toured the United States with Sir Philip Bee Great's Shakespearean Company and had many years experience with the Old Vic. He is a member of the Royal Shakespeare Company and also tours Dublin and London. Mr. Casson has directed 14 of the *Spoken Arts* Shakespeare series, and the children's recordings he has made of the fairy tales by Hans Christian Andersen and the Brothers Grimm are now in use in thousands of elementary schools throughout America. His two albums of *Nursery Rhymes* are classics and he sings to his own accompaniment on the Irish harp!

EVE WATKINSON was for several seasons leading lady with the late Lord Lytton's Production at the Dublin Gate Theatre. She has sung all over the world and travelled to Japan giving performances, the role of Amedeo Wingfield in Tennessee Williams' *The Glass Menagerie* with Arthur Luce Klein and his American Players in Paris, Copenhagen, Stockholm and Helsinki. She has played with such companies as the Bristol Old Vic, and most recently starred in *Congreve's The Way of the World* and *Bennet's Goodman's Houghton*. The *Lady from the Sea* at the Gaiety. Miss Watkinson's reputation was won in the West End and on Broadway where she has given over radio and television, and as a versatile singer she has travelled far and wide throughout Europe. She has recorded the Grimms and Hans Christian Andersen fairy tales for *Spoken Arts*.

CHRIS CURRAN is a well-known actor and singer in Dublin who starred in the musical adaption of Synge's *Playboy of the Western World* in the role of Christy Mahon, known as *The Heart's A Wonder*. He also played leading roles in the Shakespeare productions of Cork's famous O'Flynn.

FINNULLA O'SHANNON played leading roles with Hilton Edwards and Michael MacLiammoir at the Gate Theatre and recently starred in London playing in James Joyce's play *Stephen's Dedication* from *Vivian Grey*. She has a great success in a recent production of *Stow Stoops To Conquer* on television in the role of Kate Horan.

FRID JOHNSON is one of the most versatile actors in Dublin, known for his long association with the famed Abbey Theatre productions. He appeared in original productions of Denis Johnston and T. C. Murphy and acted in scores of films and television shows in England. His portrayal of John of Gaunt was a critical highlight in a recent production of *Richard III*.

WILLIAM STYLES was born in Christchurch, New Zealand in 1933. In 1953 he was awarded a Government Scholarship to study drama at the Royal Academy of Dramatic Art in London. He came to Ireland in 1957 and has since been engaged in performances by the Dublin Gate and Gaiety Theatres, and is among the best known radio and recording directors on the Central

PAMELA MANT has played many Shakespearean roles on the BBC in London and has also starred as Olivia in *Twelfth Night* and in *The Aspern Papers* on the Dublin stage. She is known for her many appearances on Radio Eireann and television as

JOHN FRANKLYN played a variety of roles with the Old Vic during the 1953-54 season. He has directed and acted in plays all over England and in Dublin has appeared in its main theatres. He recently formed the Dublin Theatre Workshop which is producing a series of classical plays.

JAMES NORTON established himself as one of the leading actors of the Radio Repertory Company and is known for his skill in the reading of poetry throughout Ireland.

DAVID KELLY has built a reputation in Dublin for his characterizations in the classical repertoire. He has played leading parts with the Dublin Theatre Festival and has appeared in all leading radio and television shows.

CAST

Leontes and Time, as Chorus:
King of Sicilia:

Christopher Casson
Lavinia, King of Bohemia:

Camillo: Lords of Sicilia:
Antigonus, Queen of Leontes:

David Kelly
John Franklin
Eve Watkinson

Perdita, daughter of Leontes and
Hermione:

Finnuala O'Shannon
Pamela Mant
Fred Jackson

Florizel, Prince of Bohemia:

James Norton

Autolycus, a Rogue:

Christopher Casson

Old Shepherd, foster-father to Perdita:

William Styles

His son:

John Franklin

A Lord:

Christopher Casson

A Servant:

William Styles

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one must be inevitable. Every choice remains
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*It is hoped that these versions may arouse a
curiosity to explore the plays in their entirety. So
their aim is twofold: to provide an exciting hour
to themselves, to lure the listener to discover
the pleasure that comes in every hour at the
road on a longer adventure.*

Recorded in Stephen's Studios, Dublin

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SHAKESPEARE

MERCHANT OF VENICE

HILTON EDWARDS &

MICHEAL MACLIAMMOIR

DUBLIN GATE

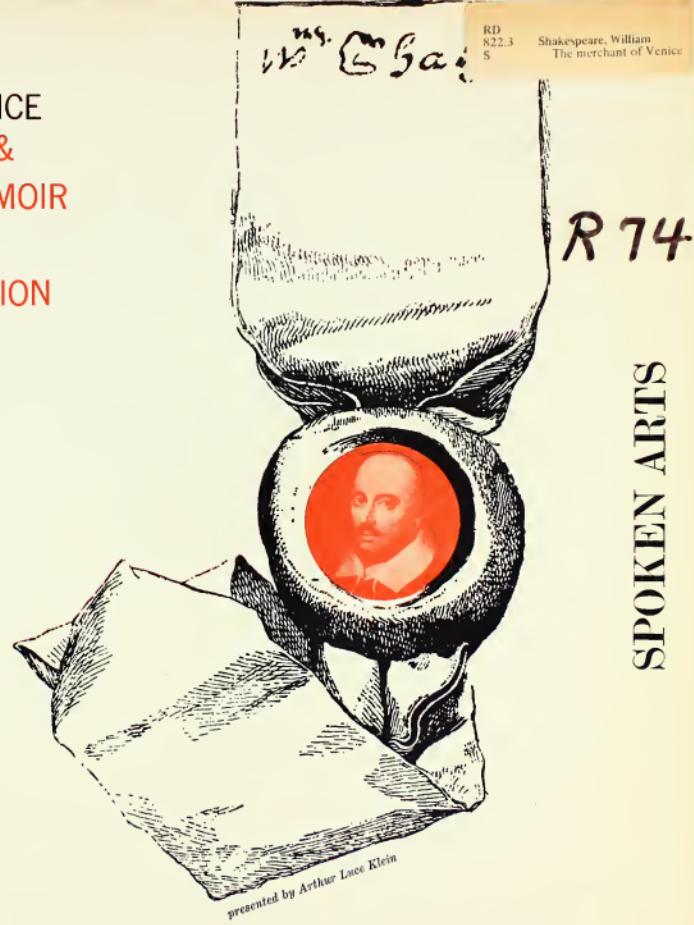
THEATRE PRODUCTION

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Shakespeare, William
The merchant of Venice

W. G. Ba.

R 74



SPOKEN ARTS

SHAKESPEARE

MERCHANT OF VENICE

HILTON EDWARDS &

MICHEAL MACLIAMMOIR

DUBLIN GATE

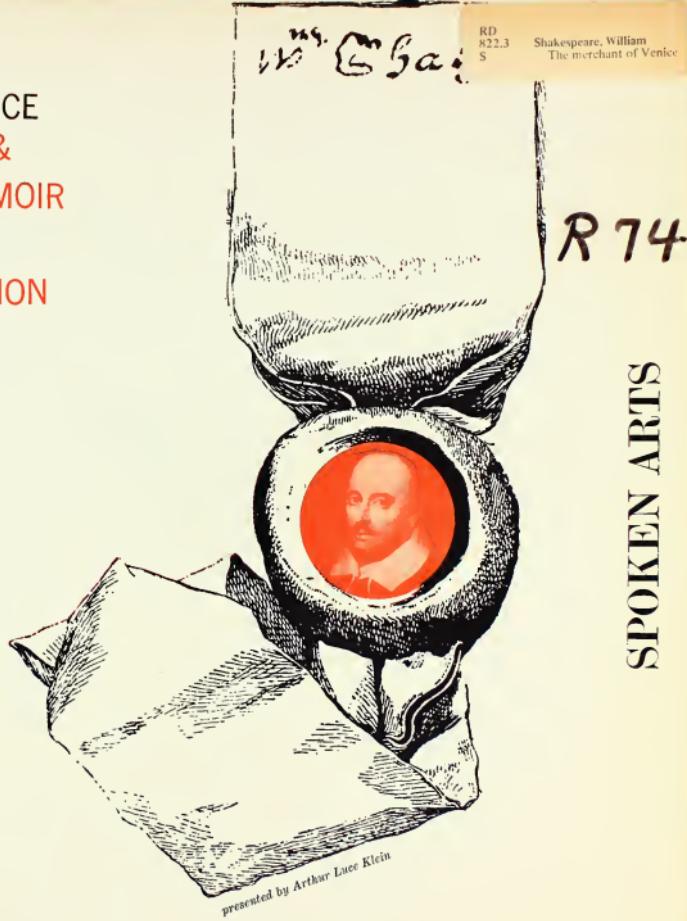
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SPOKEN ARTS

SPOKEN ARTS

HILTON EDWARDS and MICHEÁL MacLIAMMÓIR

A DUBLIN GATE THEATRE PRODUCTION

HILTON EDWARDS and MICHEÁL MacLIAMMÓIR in

The MERCHANT of VENICE

by WILLIAM SHAKESPEARE

Directed by HILTON EDWARDS

HILTON EDWARDS and MICHEÁL MacLIAMMÓIR were established actors in London when, in 1928, they created the DUBLIN GATE THEATRE in Mac Liammóir's native Ireland where they have staged more than 300 plays.

MICHEÁL MacLIAMMÓIR first went on the stage in London at the age of 10 and for four years played all the leading boy parts with Sir Herbert Beerbohm Tree at His Majesty's Theatre; the most notable, perhaps, being the name part in "*Oliver Twist*". He also played in three consecutive revivals of Peter Pan.

Later he became a painter and a writer of note, then returned to the stage to found the Dublin Gate, since when he has played an enormous variety of leading roles from Hamlet and Oedipus to the twin brother in Anouilh's "*Invitation au Château*".

HILTON EDWARDS began his acting career with the Charles Doran Shakespearean Company and then for five years was at the Old Vic in London where he played in every play of Shakespeare except two. He also sang baritone roles in the Old Vic Opera Company.

He, also, has played a great variety of parts: Shylock, Macbeth, Iago and Othello; Cyrano de Bergerac, Falstaff, Captain Shotover and many others, both in the modern and classical repertoire.

As well as European and American masterpieces the production of their Dublin Gate partnership include six Shakespeare plays and a considerable number of new works by Irish writers; nine of these are plays by Micheál Mac Liammóir, who has also made adaptations and translations from Irish, French, Spanish, Italian and German authors. Mac Liammóir is responsible for the art-direction of the theatre and designs the majority of the stage settings and costumes.

All the productions are directed by Hilton Edwards, who has also adapted and directed this series of Shakespeare plays for SPOKEN ARTS.

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It is hoped that these versions may arouse a curiosity to explore the plays in their entirety. So their aim is twofold: to provide an exciting hour in themselves and to lure the listener to discover the treasure that awaits him at every step of the road on a longer adventure.



HILTON EDWARDS

Photo: Alan MacKenzie

CAST

NARRATOR:

ANTONIO, a merchant of Venice: Patrick McLarmon
BASSANIO, his friend Dermot Tuohy

THE PRINCE OF ARRAGON | for sisters
of Portia | Michel Mac Liammóir

THE PRINCE OF MOROCCO | for hand
of Portia | Michel Mac Liammóir

SALANIO: | friends to
Antonio and
Bassanio | Dermot Tuohy

SALERINO: | friends to
Gratiano | Patrick McLarmon

GRATIANO: | friends to
Salerino | Norman Rodway

LORENZO, in love with Jessica: James Neylin

SHYLOCK, a rich Jew: Hilton Edwards

TUBAL, his friend: Christopher Casson

PORIA, a rich Heiress: Shelia Richards

NERISSA, her waiting gentlewoman: Marie Connee

JESSICA, daughter to Shylock: Genevieve Lyons

THE DUKE OF VENICE: James Neylin

MEMBERS OF THE CAST:

CHRISTOPHER CASSON, the son of Dame Sybil Thorndike and Sir Lewis Casson appeared in *Julius Caesar* at the Old Vic at the age of 3 years, and has been acting ever since. He toured the United States with Sir Philip Ben Greet's Shakespearean company and has also appeared at the Old Vic. He is one of the foremost actors in the classical repertory in Dublin and London.

DERMOT TUOHY made his first professional appearance at fourteen in the Old Vic Theatre as a page in *Richard of Bordeaux*. He has made his reputation as one of Dublin's best known character actors.

PATRICK MACLARMON made his first appearance on the stage of the Dublin Gate Theatre and has played continually with the Old Vic Company. He has also appeared in his own Dublin Globe Theatre Company. He has appeared in many films.

JAMES NEYLIN started his professional career with the Dublin Gate Theatre in 1944. He has performed with the Old Vic Company and acted on Broadway during his stay in New York. He has also appeared in many productions at "The First Gentlemen", "Sunset Boulevard" and "Mary Stuart". He is one of Ireland's outstanding performers.

SHELDON RICHARDS was a leading member of the Abbey Theatre for many years during the Barry Fitzgerald era of that company. He has also appeared in the Dublin Gate Theatre at that time revived his "Player Queen" which had not been played for 15 years, because he said the theatre at last had the money to pay him for it. He has also appeared in Dublin, away in "The Plough and the Stars". Brooks Atkinson said she was "an Irish Helen Hayes." She is one of the stars of the Dublin Gate.

MARIE CONNEE has played leading roles with all of the major Irish companies, notably the part of "Louisa Cummins" in Mac Liammóir's *The Informer*. She has also made a considerable reputation as a comedienne in revue.

GENEVIEVE LYONS was born in Dublin in 1932 and made her first appearance in the Old Vic Company. She has also joined the newly formed Globe Theatre and married founder member Michael Gould Quigley and since then they have played in the Dublin Premier of "View From the Bridge", "Monticello", and "The Big Knife".

Recorded at the Stapleton Studios, Dublin

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A listening guide from
**Spoken
Arts**



"The Merchant of Venice"

Hilton Edwards and
Micheal MacLiammoir with the
Dublin Gate Theatre Players

Origin and Plot

There is scarcely a plot-element in this play that is Shakespeare's long

Research has brought forth a long list of sources for the ring, the casket, and the bond episodes. It is possible that both the ring and bond stories had their origin in Fiorentino's *Il Peccorone*, a collection of old tales printed in Shakespeare's day and that the immediate source for the casket device is *Gesta Romanorum*, a book of Latin stories and legends, written about A.D. 1295. Numerous other works bearing resemblance to this play or parts of it may be quoted.

Taken by themselves, the separate tales or events make a good sequence of shows. There is titillating suspense for us in the casket scenes, torturing suspense in the court scene, and irritating suspense in the ring scene. The story "comes out right" for those in the audience who are carried away with the young hero and heroine. The usurer-villain gets his due and we have a chance to see him get his justice and reversals at length. The "right" young man has picked the right casket, and we are pleased. The rings have remained in the right hands and all seems to be well.

One must bring a good share of "suspension of disbelief" to this play, for we must be willing to accept the possibility of both Portia's and Nerissa's disguises being so complete that they deceive their own husbands. We must accept Antonio's total financial loss in the face of high probability of success, and we must accept even his rash willingness to make a bond with an unfriendly money-lender in the face of Bassanio's deep misgivings. We must accept as romantic the successful effort of Bassanio to gain at once a wife and money by selecting one of three metal caskets.

Deceptive Appearances

Has Shakespeare put these elements together just for fun, or do they cohere and tell us something that goes beyond the story? What is the connection between the casket story and the other matter of the play? It is, as Professor Harold Goddard has pointed out, the difference between what is within and without, hidden and revealed in the urgencies of the conscious and the unconscious minds of man. Just as the exteriors of the caskets were deceptive in appearance and perhaps appeal, so are the appearances of the characters in this play.

Consider Portia, who seems to take pleasure in appearing to be that which she is not. She enjoys it to the extent of impersonating a lawyer and deceiving her husband until the last possible scrap of enjoyment has been drawn from the situation. Observe the difference in her when her better self speaks out in the mercy speech and immediately afterward when she displays a singular lack of mercy. Notice her coarseness in the last scene of the play, all for a joke. We are asked to accept her sudden change from a frivolous young woman into the instrument through which beautiful words of mercy are expressed, after which we must accept her as she changes back into an interpreter of law in whom there is no mercy. She plays with Shylock as a cat does with a mouse. Surely it is not realistic motivation that Shakespeare has put into his character. One can only conclude that here is sure proof that Shakespeare intends this play to be taken as comedy.

The Complexity of Shylock

Why does he scream out that he will have Antonio's flesh and nothing else? Can it be that he has driven himself temporarily insane with hatred for the gentiles whom he conceives are perpetually insulting him? Neither Antonio or Bassanio is courteous to him, even while they try to borrow money. All this must have built the initial rage and vengefulness up to the point of explosion. His rage is unreasoning and reckless; he is a man who must have the one and only satisfaction of which he can reasonably be sure. In view of what he has been feeling, his reactions when reversal after reversal comes to him are restrained.

Still, what does he mean when he tells the Duke of Venice that his exacting of the bond is merely a "losing suit"? Does this not indicate his true feeling? Professor Goddard held that Shylock, like all repressed men, is torn between the urgencies of the conscious and unconscious minds, between the desires to do good and evil. There is plenty of evidence to demonstrate that Shylock is often pushed (particularly by Solanio and Tubal) to do things he might not have chosen to do when free from stress. When Salario asks him why he persists in taking so profitless a revenge, he states eloquently nine reasons which, while they are not to be taken as justification, are certainly productive of understanding and perhaps of sympathy. His arguments about the human

qualities of Jews and of the psychological need to treat his tormentors in the way they have treated him have force. To thoroughly understand Shylock the student must refer to the complete text of the play; in this recording he performs little more than the function of villain. One should make the attempt to understand the motivation of that villainy. His grief at the loss of his daughter helps us understand him.

Who is the Merchant?

There remains the matter of the title of the play. Profes-

sor Goddard makes much of Portia's words as she enters the court: "Which is the merchant here and which the Jew?" It is probable that the men were identifiable by their dress, age, or other distinguishing features, but in a larger sense they were indistinguishable. Shylock made his money by usury; Antonio made his by profit-taking. Both are representatives of the coming age of big business. Morris Carnovsky, the actor, believes that the play is a "disturbing one" whose ideas "center about the acquisition of money and the corruption that stems therefrom."¹ Excepting perhaps Antonio, no character in the play is free of this taint.

¹ Morris Carnovsky, "Mirror of Shylock," *The Tulane Drama Review*, III, 1, October, 1958, p. 35 ff.

Suggestions for Study

1. Do you think proper emphasis has been given each of the three plats, the bond, casket, and ring stories? Which gets the major emphasis? Why?
2. For the most part, Hilton Edwards as Shylock makes the man utterly hateful. There is no redeeming quality in him. Do you prefer it this way? Professor John Hazel Smith has called our attention to two Shylocks, a "devil incarnation" and a "poor man wrangled."¹ He sees both individuals as developed by the pressure of events within the play. Do you see any of this in Mr. Hilton's conception of the character? Is Shylock a tragic figure? Is Mr. Hilton's conception a tragic figure?
3. In the eighteenth century, critics were protesting the portrayal of Shylock as a comic character. Louis Marder has stated that such portrayals are reappearing in current productions that emphasize the comic wherever possible. Do you find such an interpretation acceptable or workable? How do the actors on this recording approach the text?
4. Characterize Portia, Antonio, Bassanio, and the subordinate figures as you hear them on the recording. Does the portrayal match that which you create while reading the full text of the play? For example, if you conceive that Portia is basically frivolous, how much so should she be, and to what extent does Shelagh Richards (who plays the part on the recording) portray this?

¹ John Hazel Smith, "Shylock: 'Devil incarnation' or 'Poor man . . . wronged'?", *Journal of English and Germanic Philology*, LIV:4 October, 1960, p. 1 ff.

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S Shakespeare, William
Macbeth

SHAKESPEARE
MACBETH

HILTON EDWARDS &
MICHEAL MACLIAMMOIR
DUBLIN GATE
THEATRE PRODUCTION



presented by Arthur Luce Klein

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SPOKEN ARTS

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HILTON EDWARDS and MICHEÁL MacLIAMMOÍR

A DUBLIN GATE THEATRE PRODUCTION

HILTON EDWARDS in MACBETH

by WILLIAM SHAKESPEARE

Directed by HILTON EDWARDS

HILTON EDWARDS and MICHEAL MacLIAMMOIR were established actors in London when, in 1928, they created the DUBLIN GATE THEATRE in MacLiammoir's native Ireland where they have staged more than 300 plays.

MICHEAL MacLIAMMOIR first went on the stage in London at the age of 10 for four years played all the leading boy parts with Sir Herbert Beerbohm Tree at His Majesty's Theatre; the most notable, perhaps, being the name part in "Oliver Twist". He also played three consecutive revivals of Peter Pan.

Later he became a popular boy with a wide range of parts, then returned to the stage to found the Dublin Gate, since when he has played an enormous variety of leading roles from Hamlet and Oedipus to the twin brother in Anouilh's "Invitation au Chateau".

HILTON EDWARDS began his acting career with the Charles Doran Shakespearean Company and then for five years was at the Old Vic in London where he played in every play of Shakespeare except two. He also sang baritone roles in the Old Vic Opera Company.

He also has played in a variety of parts; Shylock, Macbeth, Iago and Othello; Cyrano de Bergerac, Falstaff, Captain Shotover and many others, both in the modern and classical repertoire.

As well as European and American masterpieces the productions of this now famous partnership include sixteen Shakespeare plays and a considerable number of new plays, mostly written by themselves. They are also Michael MacLiammoir, who has made adaptations and translations from Irish, French, Spanish, Italian and German authors. MacLiammoir is responsible for the art-direction of the theatre and designs the majority of the stage settings and costumes.

All the plays presented by Hilton Edwards, who also adapted and directed this series of Shakespeare plays for SPOKEN ARTS.

To meet the requirements of a fifty-minute recording omissions are inevitable. Even so, a choice remains between preserving selected scenes intact, leaving no time to cover other parts of a play, or splitting up the scenes into as many as possible to be performed.

Believing it to be more generally acceptable the latter choice has been made; so, in these recordings, the plots of the plays are entire. The object of these adaptations is to introduce the heart of the plays to those who may never have come into contact with them.

It is the desire of the producers to arouse a curiosity to explore the plays in their entirety. So their aim is twofold: to provide an exciting hour in themselves and to lure the listener to discover the treasure that awaits him at every step of the road on a longer adventure.

MEMBERS OF THE CAST:

NANCY MANNINGHAM was born in Ceylon and studied at the Royal Academy of Dramatic Art in London. She played in many repertory houses throughout England and the West End in such productions as Peter Brook's "Colombes" by Anouilh. She came to Ireland in 1955 to join Ainean McLaughlin's company and has since appeared in plays such as Lady Macbeth, Portia, Emilia. (Appears on SA 2706-707)

CHRISTOPHER CASSON, the son of Dame Sybil Thorndike and Sir Lewis Casson appeared in *Julius Caesar* at the Old Vic at the age of 3 years, and has been acting ever since. He toured with the Royal Shakespeare Company, the Old Vic Company and had many years experience with the Old Vic. He is one of the foremost actors in the classical repertoire. Dublin

MAUREEN TOAL started her career with the Abbey Players when only 16, and has played leading roles with all of the leading Dublin Theatres companies. She toured in the United States with the Royal Shakespeare Company and the New York Shakespeare Festival. She is now with the Royal Court Company and is in demand as a leading lady with the B.B.C. and Radio Eireann.

PATRICK BEDFORD is the leading juvenile actor of the Dublin Gate Theatre. Productions that he most notable performances in "Hamlet" and "Othello", Napoleon in Shaw's "Man of Destiny", and Constantine in Chekhov's "The Seagull".

GENEVIEVE LYONS was born in Dublin in 1902 and made her professional appearance on her fifth birthday. She joined the newly formed Globe Theatre, met and married founder member Godfrey Quigley and since then have played in many of his productions of "View From the Bridge", "Montserrat", and "The Big Knife".

JAMES NEYLIN started his professional career with the Dublin Gate Theatre in 1944. He has performed with the Old Vic Company and acted on Broadway during his stay in America. He has also appeared in many British and American productions as "The First Gentlemen", "Saint Joan", and "Mary Stuart". He is one of Ireland's outstanding performers.

MICHAEL LAWLOR and SEAMUS LEE have been members of the Dublin Gate Theatre for many years and have appeared in a variety of classical roles.

PATRICK McLARNON made his first appearance on the stage with the Dublin Gate Theatre and has played continually with them ever since.

WILLIAM STYLES (assistant Director) was born in Chichester, New Zealand in 1902. In 1953 he was awarded a Government scholarship to study drama at the Royal Academy of Dramatic Art in London. He came to Ireland in 1957 and has since been engaged in radio production and in presentations by the Dublin Gate Theatre.



Photo: Alan MacWeeney

CAST

Narrator:	Patrick McLarnon
1ST WITCH:	Genevieve Lyons
2ND WITCH:	Michael Lawlor
3RD WITCH:	Maureen Toal
BANquo:	Christophen Casson
MACBETH:	Hilton Edwards
LENNOX:	James Neylin
ROSS:	Patrick Bedford
LADY MACBETH:	Nancy Manningham
MACDUFF:	Michéál MacLiammóir
MALCOLM and A DOCTOR	James Neylin
A GENTLEWOMAN:	Genevieve Lyons

Assistant Director: William Styles

Recorded at the Stapleton Studios, Dublin



A listening guide from
**Spoken
Arts**



"Macbeth"

Hilton Edwards and the Dublin Gate Theatre Players

The Story

The story of this play is based upon an episode in Scottish history told in the *Chronicles of England, Scotland, and Ireland* by Raphael Holinshed, an English clergyman and historian, who published his work in 1578. Concerned with the evil of inordinate ambition, it shows a man and his wife driven to killing for position and wealth. It shows the main character's horror as he commits his first terrible crime; his subsequent callousness; his ultimate disillusionment and ruin. The wife, who is at first the stronger of the two, soon begins to disintegrate spiritually; is driven into fits of remorse; and takes her own life. Thus we see polar opposites in the progression of the two characters: Lady Macbeth, the cold, plotting villainess is overcome by her conscience-stricken awareness of the responsibilities, decencies, and duties of common humanity. On the other hand, her husband, at first filled with compunctions, grows so used to murder that he is entirely unaffected by it. Even the prospect of his own death leaves him unmoved, for he has driven himself to the point where life (and perhaps death) no longer has any meaning.

Characterizations

The play is one of Shakespeare's most popular ones. It satisfies the groundlings' desire for gore, it has its ghost and witch scenes for those who like that sort of thing, and it has an excellent although bloody pageant in the first scene of the fourth act. As a play of violence, it is a good show, and the killings are not over-done. However, the greatness of the play lies not in its plot, but in its treatment of

characters. There are very few characters in the play that do not reward the student for his efforts to understand them.

The first characters we meet are the witches, who perform the mysterious, evil function of leading Macbeth into villainy. Whether Shakespeare wrote the witch passages or not (and there is considerable agreement that he did not), they have been so integrated with the play that they are now indispensable. There are several ways of presenting the witches: as cackling busy-bodies, as malevolent intellects, or as cynical harpies. Just as each play director has his conception of how the witches should behave, so should the student-listener develop his own.

The characters of Macbeth and Lady Macbeth have fascinating actors, who try, within the limits of the script, to present a unified, plausible, or, if possible, a "real" person. One thing to watch for in any performance is the way in which the actors who perform the villainy hold on to a basic humanity. If they display only the single characteristic that brings about their downfall, they are not making full use of all that Shakespeare provided them. This is also true of the characters of Duncan, Banquo, Malcolm, and even Lady Macduff. Each of them has enough material to show a full character, not a two-dimensional one.

The Writing

The atmosphere of the play is dark and evil. Carolyn Spurgeon in her *Shakespeare's Imagery* and Edith Sitwell in her *Notebooks on William Shakespeare* cite the numerous passages in which images of blackness

("black and deep desires," "dunkest smoke of hell," etc.) and of redness ("seas incarnadine," "Here's the color of the blood still") appear. To note these images as they appear in the play is to grow in appreciation of the unparalleled craftsmanship of the author.

The play as we now have it is in general a patchwork of revisions and printers' mistakes. There are numerous passages in which meaning is obscure if not nonexistent. There are at least three difficult problems of meaning in Macbeth's first speech in scene 7 of Act I. At the end of the speech he says "And falls on the other." The other what? It may be that Shakespeare intended that Macbeth be interrupted while he was speaking, in which case a dash after the word *other* would have given indication of the way the speech was to be delivered. One's enjoyment of the play is enhanced and not hurt by familiarity with some of the difficult passages and by a perception of the ways in which actors try to make reasonable, valid interpretations of difficult texts.

The perceptive student will note that the quality of the writing and imagery declines steadily after the third act. Research suggests that Shakespeare, under pressure to have a play ready for the arrival of King Christian of Denmark on July 17, 1606, parcelled out blocks of the work to hack writers and that the last two acts are largely the product of their efforts.

There are further diverting or distracting elements in the play with regard to the character of Banquo.

Rowse has surmised that the play might have been written to pay respects and display loyalty to the King and his family after the exposure of the Gunpowder Plot of November 5, 1605. Since Banquo was the legendary forebear of the reigning dynasty and the number of passages in which Banquo is praised is significantly large, it would appear that the speeches in praise of Banquo had more than a dramatic purpose. W. W. Greg says that the whole play was "obviously designed to flatter King James."

The Listening

But putting aside all the distractions, there is one thing that the student must do: he must listen to the great, dark, magnificent poetry. He needs also to bring sympathy to the weak protagonists. He should not try to intellectualize them to the point where all human feeling is extinguished and the act of judging Macbeth becomes a mere exercise. This is a play of emotions; it should at least once be approached in the same spirit. If this play, as G. B. Harrison puts it, is not so much a tragedy as it is a loosely constructed chronicle play with a villain as its hero, we do not need to lose interest in Macbeth because he is a villain. Whatever he is, he is also a man in a position awful to contemplate.

Suggestions for Study

1. Is this the drama of a tragic hero or is it a biography or character study? Which of these views do the lang salilaquies support?
2. How should the part of Macbeth be played? Is he essentially evil or noble? Weak or strong? Is he morally confused or single in determination? If we are to be reconciled to his death, as well as to that of his wife, we must see some good force at work. Does Banquo personify that force? What force does Lady Macbeth personify?
3. Who speaks more poetically, Macbeth or Lady Macbeth?
4. List all the circumlocutions you can find in the speeches of Macbeth, Lady Macbeth, and the witches. Why does each of them often refrain from naming things directly?
5. Classify the images of air, blood, seed, and time. Do you find any ironies in their uses?
6. In what respect is this play comparable to Dostoevsky's *Crime and Punishment*?

JOHN T. MURI, Chairman, Committee on Recordings, NCTE; Lecturer, Indiana University, Northwest Campus

**SHAKESPEARE
HAMLET**

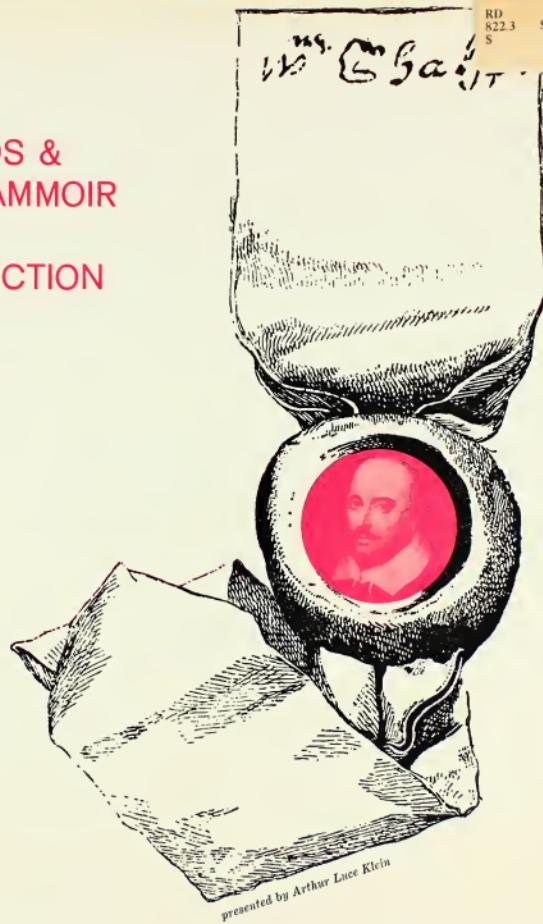
HILTON EDWARDS &
MICHEAL MACLIAMMOIR
DUBLIN GATE
THEATRE PRODUCTION

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Shakespeare, William
Hamlet

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HILTON EDWARDS and MICHEÁL MacLIAMMÓIR

A DUBLIN GATE THEATRE PRODUCTION (also performed at the Castle of Elsinore, 1952, and in Athens and London)

MICHEÁL MacLIAMMÓIR in HAMLET

by WILLIAM SHAKESPEARE

Directed by HILTON EDWARDS

HILTON EDWARDS and MICHEÁL MacLIAMMÓIR were two of the most popular actors in London when, in 1952, they created the DUBLIN GATE THEATRE in MacLiammóir's native Ireland where they have staged more than 300 plays.

MICHEÁL MacLIAMMÓIR first went on the stage in London at the age of 10 and for four years played all the leading boy parts with Sir Herbert Beerbohm Tree at His Majesty's Theatre, the most notable, perhaps, being the name part in "Oliver Twist". He also played in the company of Sir Lewis Casson.

Later he became a painter and writer of note, then returned to the stage to found the Dublin Gate, since when he has played an enormous variety of leading roles from Hamlet and Oedipus to the twin brother in Anouilh's "Invitation au Château".

HILTON EDWARDS began his acting career with the Charles Doran Shakespearian Company and then for five years was at the Old Vic in London where he played in every play of Shakespeare except two. He also sang baritone roles in the Old Vic Opera Company.

He also has played a great variety of parts: Shylock, Macbeth, Iago and Othello; Cyrano de Bergerac, Falstaff, Captain Shotover and many others, both in the modern and classical repertoire.

As well as European and American masterpieces the productions of this now famous partnership include sixteen plays of their own composition, including adaptations of new works by Irish writers; nine of these are plays by Micheál MacLiammóir, who has also made adaptations and translations from Irish, French, Spanish, Italian and German authors. MacLiammóir is responsible for the art-direction of the theatre and designs the majority of the sets, costumes and costumes.

All the productions are directed by Hilton Edwards, who has also adapted and directed this series of Shakespeare plays for SPOKEN ARTS.

To meet the requirements of a fifty-minute recording omission are inevitable. Even so, a choice remains between present and past versions, leaving no time to cover the whole play, or, abbreviating the scenes to permit as many as possible to be performed.

Believing it to be more generally acceptable the latter choice has been made, so, in these recordings, the plots of the plays are entire. The object of these adaptations is to introduce the heart of the plays to those who may never see them.

It is hoped that these versions may arouse a curiosity to explore the plays in their entirety. So their aim is twofold: to provide an exciting hour in themselves and to lure the listener to discover the treasure that awaits him at every step of the road on a longer adventure.

MEMBERS OF THE CAST:

NANCY MANNINGHAM was born in Ceylon and studied at the Royal Academy of Dramatic Art in London. She played in many productions throughout England and appeared on the West End in such productions as Peter Brook's "Colombia Anna". She came to Ireland in 1955 to join Anew McErlane's company and has since appeared in such plays as Macbeth, Portia, Emilia. (Appears on SA # 766-767)

CHRISTOPHER CASSON, the son of Dame Sybil Thorndike and Sir Lewis Casson appeared in *Julius Caesar* at the Old Vic for the space of 3 years, and has been acting ever since. He toured the United States with Sir Lewis Casson's company and had many years experience with the Old Vic. He is one of the foremost actors in the classical repertoire in Dublin and London.

MAUREEN TOAL started her career with the Abbey Players when only 16, and has played leading roles with all of the leading Dublin Theatres companies. She toured the United States with the Abbey Players and has been acting ever since. She is in demand as a leading lady with the B.C.B. and Radio Eireann.

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GENEVIEVE LYONS was born in Dublin in 1925 and made her first professional appearance on her fifth birthday. She joined the newly formed Globe Theatre, met and married founder member Godfrey Quigley and since then they have played in many plays together. She has also been in "Visions from the Bridge", "Monteverdi", and "The Big Knife".

JAMES NEYLIN started his professional career with the Dublin Gate Theatre in 1944. He has performed with the Old Vic Company and acted in Broadway during his stay in New York during the last fifteen in such productions as "The Front Page", "Saint Joan", and "Mary Stuart". He is one of Ireland's outstanding performers.

MICHAEL LAWLOR and SEAMUS LEE have been members of the Dublin Gate Theatre for many years and have appeared in a variety of classical roles.

PATRICK MC LARNON made his first appearance on the stage with the Dublin Gate Theatre and has played continually with them ever since.

WILLIAM STYLES (assistant director) was born in Christ Church, New Zealand in 1922. In 1953 he was awarded a Government Scholarship to study drama at the Royal Academy of Dramatic Art in London. He came to Ireland in 1957 and has since appeared in many Dublin Gate production and in presentations by the Dublin Gate Theatre.



Micheál MacLiammóir

CAST

Narrator:

Patrick McLarnon

HAMLET:

Micheál MacLiammóir

HORATIO:

James Neylin

MARCELLUS:

Michael Lawlor

BERNARDO:

Seamus Lee

THE GHOST and KING CLAUDIUS:

Hilton Edwards

QUEEN GERTRUDE:

Nancy Manningham

POLONIUS and 1ST PLAYER:

Christophen Casson

PLAYER QUEEN:

Genevieve Lyons

OPHELIA:

Maureen Toal

LAERTES:

Patrick Bedford

Assistant Director: William Styles

Recorded at the Stapleton Studios, Dublin

ESTANDO CONTIGO

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ARRULLO DE PALMAS
TODO LO QUE ME PIDAS
POR TUS OJOS

TU SERAS MIA
OLGA
QUE TE PASA

NO LLORES MAS
ESTANDO CONTIGO
IRRESISTIBLE

LA VIDA ES UN SUEÑO
NO TE IMPORTE SABER
MARGIE



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**GRABADO
EN
COLOMBIA**

DISCOS
Fuentes 

MF-3209

ESTANDO = CONTIGO

Con CHARLIE FIGUEROA

CARA A:

- | | |
|------------------------|---------|
| 1 ARRULLO DE PALMAS | Bolero |
| 2 TODO LO QUE ME PIDAS | Guracha |
| 3 POR TUS OJOS | Bolero |
| 4 TU S'RAS MIA | Bolero |
| 5 OLÍA | Bolero |
| 6 QUI' PASA | Bolero |

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CARA B

- | | |
|-----------------------|--------|
| 1 NO LLORES MAS | Bolero |
| 2 ESTANDO CONTIGO | Bolero |
| 3 IRRESISTIBLE | Bolero |
| 4 LA VIDA ES UN SUEÑO | Bolero |
| 5 NO TE IMPORTE SABER | Bolero |
| 6 MARGIE | Bolero |

a vida de CHARLIE FIGUEROA se cortó cuando su voz iba hacia más popular, cuando sus canciones eran buscadas a su ameno y por un vasto público que por ese mismo motivo —su temprana desaparición— lo adoró más, le otorgó rayos a sus interpretaciones.

En otras palabras, la muerte es el incomparable cantante puertorriqueño que dejó por su inconfundible estilo, de una propiedad tan asombrosa que se constituyó vertiginosamente en un sello de calidad, en un timbre de identificación que lo llevó a su nivel lo estatal en el panorama artístico continental.

Por estas razones las grabaciones de CHARLIE FIGUEROA han seguido cosechando éxitos. Porque son canciones que llevan un gusano especial, que contienen una fuerte dosis de sentimiento, que son interpretadas con una inspiración que llega a superar las mismas intenciones de sus autores.

En este disco de Larga Duración vuelve a vibrar esa voz de múltiples matizadas que hicieron famoso a CHARLIE FIGUEROA.

Una de esas interpretaciones, ARRULLO DE PALMAS, constituye una muestra muy evocante de la calidad del contenido de este LD, en cuya repertorio predominó la música romántica, que FIGUEROA dominó con exquisito sentido y mejor comprensión y técnica superior estilo.

TU SERAS MIA es otra de esas interpretaciones que mayor arraigo popular le otorgaron a la figura de FIGUEROA. Ella también ha sido bien grabada a este álbum, en disposición del público admirador del actuado artista de DISCOS FUENTES ponderado con pocos.

Fabio Rincón



MFS-3125

MF-3140

MFS-3192

MFS-3114

WHAT A DAY THAT WILL BE



presenting

BOB ALTER - *The Singing Pastor*

presenting

BOB ALTER - *The Singing Pastor*

It was at the Park Hill Baptist Church in Pueblo, Colorado as a high school senior that Bob Alter met and accepted Jesus Christ as personal saviour. It was this event that launched a singing ministry dedicated to the proclamation of the Gospel of Christ to which his life has been given.

After beginning his vocal training at Colorado State College, where he participated in both dramatic and choral programs, Bob continued his education at Bob Jones University. While there he sang in the 16 voice church choir, the Hymn History Radio Choir, the Radio Quartet for the program "Dr. Bob Jones Says". He also participated in numerous opera, vesper and extension activities.

In 1958 Bob won the much coveted Voice Contest sponsored by the University.

Pastor Alter received further music and vocal training at Baptist Bible College in Springfield, Missouri. During the following years, his full tenor voice has thrilled congregations in some of the largest churches across America.

He has also worked as a professional radio announcer on Radio Station KFEL in Pueblo, Colorado, where he had his own program "Gospel Melodies." After serving for several years as Music Director in churches in Colorado, Indiana, and Texas, he answered a call from God to preach the Gospel. In 1968 Pastor Alter was ordained, and founded the Buckley Road Baptist Church in Syracuse, New York where he pastored until July of 1972, when he became Associate Pastor at the Farmington Avenue Baptist Church in West Hartford, Connecticut. While there, his vocal artistry added a new dimension to the services.

Pastor Alter is constantly in demand as a singer and preacher. This album expresses the strong personal faith of the singer, as he through song, presents the message of that faith.

SIDE ONE

1. OH, WHAT A DAY & WHAT A DAY THAT WILL BE	3:11
(Schuler) (Hill)	
2. UNTIL THEN (Hamblen)	2:45
3. WHEN THEY RING THOSE GOLDEN BELLS.....	2:47
(De Marbel)	
4. TIL THE STORM PASSES BY (Lister)	2:36
5. FOLLOW ME (Stampfli)	2:34
6. WIN THE LOST AT ANY COST (Ellis)	3:11

SIDE TWO

1. THE KING IS COMING (Gaither)	3:19
2. I BELIEVE IN A HILL CALLED MT. CALVARY.....	2:20
(Gaither)	
3. HE TOUCHED ME (Gaither)	2:36
4. FILL MY CUP LORD (Blanchard)	2:15
5. OH WHAT LOVE (Loveless)	2:18
6. GOD DID A WONDERFUL THING..... (Peterson)	2:10

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Proper care of this record will prolong its life and increase your listening pleasure.



PIANIST, BOB ADRIAN

The piano stylings which accompany the message of the album are by Bob Adrian who is as at home in the pulpit as he is at the piano. He is constantly in demand as a speaker, singer, and pianist.

After serving as pastor in churches in the middle-west, Bob answered God's call to the North-East and in 1970 founded the First Bible Baptist Church in West Sand Lake, New York, of which he is now the pastor.



ORGANIST: RON FAETA

The beautiful organ accompaniment on this record is the artistry of one of the most talented and versatile artists in the field of sacred music today. Ron Faeta's gifted music has blessed the hearts of thousands of people in churches, revival campaigns, and conferences. He is now Associate Pastor and Music Director of the Faith Baptist Church, Broad Brook Road, Enfield, Connecticut.



S-LP 954



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STELLA



STEREO

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Stereo or Regular



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(NIEMA ŻONY)

GRANDMA BY THE STOVE • POLKA
(BABA PRZY PIECU)

PLAY VIOLINS PLAY • Polka
(GRACJĘ MI SKRZYPECZKI)

I JUST DON'T KNOW • Oberek
(JA NIEWIEM)

IN THE OLD COUNTRY • Polka
(W STARYM KRAJU)

OH KATIE • Oberek
(O KASIA)

FISHERMAN POLKA
(RYBAK)

GOODBYE • Waltz
(ZEGNAM CIĘ)

PONY POLKA
(KONIK)

SOLDIER BOY POLKA
(ŻOTNIERZ)

MY JOHNNY • Polka
(JASIULENKU MÓJ)

LET'S DO THE
POLKA

STELLA LP 954



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Stella Records



STEREO

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Freedom
Records

STEREO FR223

the Blue Ridge

in the spirit....

STEREO
FR 90743
IN THE SPIRIT
THE BLUE RIDGE

the Blue Ridge

SIDE ONE

1. Good Life With You 3:13
Nancy Davis/Brian Clegg
Songs: BMI
2. Sing A Happy Tune 2:30
Nancy Davis/Brian Clegg
Songs: BMI
3. I Will Follow The Leader 3:00
Nancy Davis/Brian Clegg
Songs: BMI
4. The Rockin' Version 2:30
Everlast
BMI
5. It's Time To Party 3:00
Davy

SIDE TWO

Side Two contains songs from Side One.



TRADITIONALISTS

- Electric Guitars Brian Clegg
Piano Dan Frazee
Drums/Bass Drum: Bruce Miller
Bass Tim Compton
Banjo/Guitar: Bob W. Allen
Dobro Edie
Electric Guitars: Kurt All
Steel Guitar: Tom Dickey
Orchestra: Merrill and Edwards by Jim Lovens
One Modernizing Group: Milwaukee's "The Chronicles," Inc.
Art Direction: Roy McMurtry

Produced by
David C. Doole
from Gandy Outfit

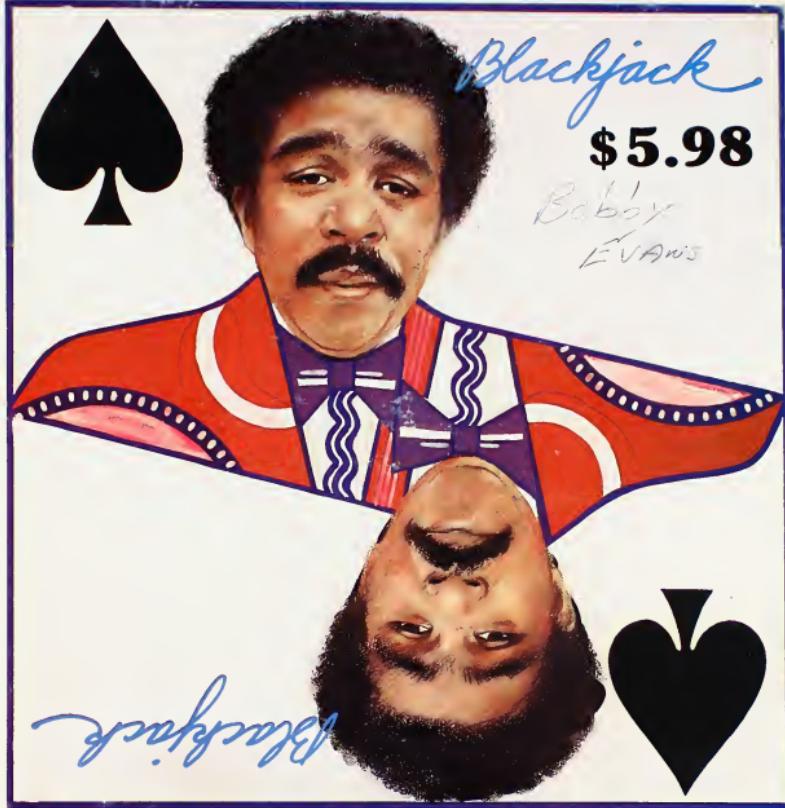
Recorded at Vicksburg Studios,
Vicksburg, Mississippi

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Freedom
RECORDS

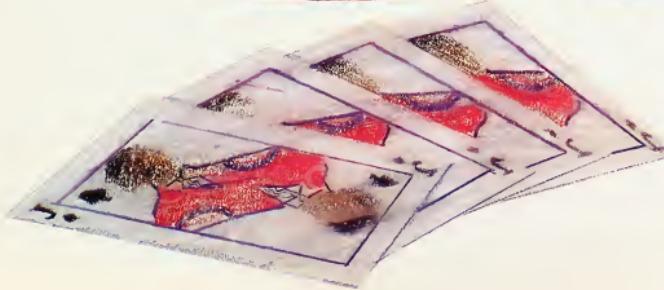
RICHARD PRYOR

J
♠



LAPP A228

J
♠



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THE MONTY PYTHON

MATCHING TIE & HANDKERCHIEF.





**REMARKS OF
PRESIDENT LYNDON B. JOHNSON
TO A JOINT SESSION OF CONGRESS
MARCH 15, 1965**



SPOKEN ARTS
PRESENTED BY ARTHUR LUCE KLEIN

"And we shall overcome."

RD
973

Johnson, Lyndon Baines, President U.S.
Remarks of President Lyndon
B. Johnson to a joint session
of Congress, March 15, 1965

R
161

973

SPOKEN ARTS



REMARKS OF PRESIDENT LYNDON B. JOHNSON TO A JOINT SESSION OF CONGRESS, March 15, 1965

PRESENTED BY ARTHUR LUCE KLEIN

The right of the citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of race, color, or previous condition of servitude. The Congress shall have power to enforce this article by appropriate legislation.

15th Amendment to the Constitution
Ratified by the Secretary of State, March 30, 1870

The speech you are about to hear is a historic one that will go down in American history for many a reason. It is a great address because it is a resounding challenge to every American who believes in freedom. Its words trouble the conscience of the American who believes his heritage has to do with the dignity of a human being, and the denial of that dignity to other human beings.

The background to the President's address needs little recounting. The Rev. Martin Luther King, Jr., magnetic leader and Nobel Prize winner for Peace decided that the absurd literacy tests and educational and character qualifications with such absolute inequalities utilized by some States would have to go. Selma, Alabama was the testing ground. Peaceful marching would be the test. The local sheriff led a club-swinging, mounted posse of deputy volunteers against the marchers. A Texan Senator replying to such tactics said; "I abhor this brutality, Shame . . . for the wet ropes that bruised the muscles, for the bulwarks that cut the flesh, for the clubs that broke the bones, for the tear gas that blinded, burned and cloaked into insensibility."

Hundreds of clergymen descended on the town: an Episcopal Bishop from California, a Methodist Bishop and a Monsignor of the Roman Catholic archdiocese

from the Capital, a Rabbi of the Union of American Hebrew Congregations, white Roman Catholic Nuns, a Unitarian minister from Roxbury, Massachusetts. The minister, Rev. James J. Reeb was clubbed to death in a Selma street and this senseless brutality outraged the American citizenry. Protest marches and meetings were held in hundreds of cities and towns and universities throughout the country. There could be no further delay. America was speaking and America had to be answered.

The President took the challenge and gave his answer, the country's answer. Here was the first Southern President in almost a hundred years speaking out a promise that was never fully kept, although it had been made 95 years ago to the American Negro: *the right to vote*. And the President pulled no punches. His first ringing words:

"I speak tonight for the dignity of man and the destiny of democracy" set the note. There were no whispers during this speech; no coughing; no unwrapping of candy bars.

"At times," the President said, *"history and fate meet at a single time in a single place to shape a turning point in man's unending search for freedom.* So it was at Lexington and Concord. So it was a cen-

tury ago at Appomattox. So it was last week in Selma, Alabama."

He quoted from the New Testament, from Matthew:

"For with a country as with a person, 'What is a man profited, if he shall gain the whole world, and lose his own soul?'"

The President made quite clear that no more violence would be tolerated and that he would see that the right of the Negro to vote would be established and made effective. He was never more eloquent since he became President:

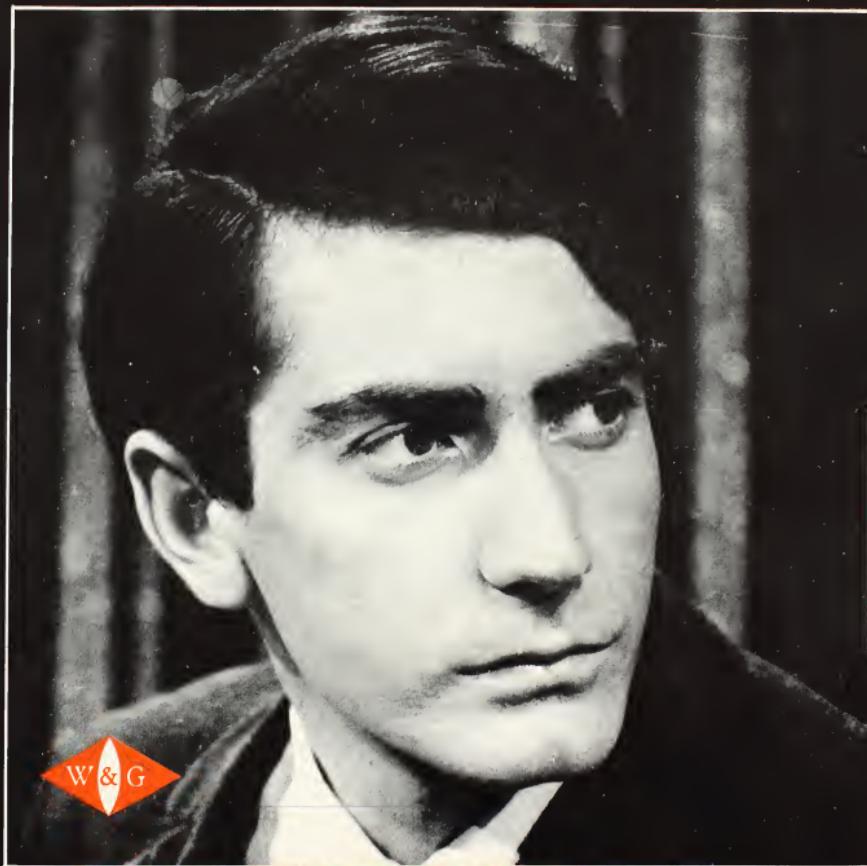
"Their cause must be our cause too. Because it is not just Negroes, but really it is all of us, who must overcome the crippling legacy of bigotry and injustice. And we shall overcome."

Members of the Senate and the House of Representatives, the Cabinet, the Supreme Court, the diplomatic services heard the President speak. So did millions of Americans. He was interrupted by applause forty times. He was given standing ovations by a cheering audience.

The President's address is, as Dr. King so beautifully wrote: "one of the most eloquent, unequivocal and passionate pleas for human rights ever made by a President of the United States. He revealed great and amazing understanding of the depth and dimension of the problem of racial injustice."

Spoken Arts believes these words will endure. It also believes that present and future generations will come back to these moral words with a sense of pride. Which is why this record exists.

Thomas McDonnell



Winner National Showcase '65

Thomas McDonnell

Winner National Showcase '65

SIDE ONE—

1. IF EVER I SHOULD LEAVE YOU

F. Loewe-A. J. Lerner (Chappell) (3.22)

2. SO IN LOVE

Cole Porter (Chappell) (3.11)

SIDE TWO—

1. THE OLIVE TREE

R. Wright-G. Forrest (Chappell)

2. AT THE BALALAIIKA

E. Maschwitz-B. Wright-G. Forrest (Paling) (2.31)



I first heard Thomas McDonnell sing during the final Melbourne auditions for "Showcase '65". He chose Ford's Aria from Verdi's "Falstaff", and I believe he will become one of the great operatic baritones of our time.

In addition to a magnificent voice, he possesses the rare virtues of youth, intelligence and humility, and I wish him every success with his first record. I am sure there will be many more.

— GORDON BOYD.

Photography: PETER ENGLISH, AUSTARAMA TELEVISION.

RECORDED PROCESSED, PRESSED AND ISSUED THROUGH THE AUSTRALIAN-WIDE FACILITIES OF W. & G. RECORDS



Tutte La Gente

The Trio Franco

TUTTE LA GENTE

with

THE TRIO FRANCO

Side One

1. NON VOGLIO NASCONDERMI
2. CAMBIO AMORE

Side Two

1. TUTTE LA GENTE
2. LA BAMBA

THE TRIO FRANCO is rapidly reaching the top flight of Continental groups in Australia. Their bright vocals, backed by their versatile instrumental work, make them a great attraction wherever they appear.

The boys composed two of the songs, "Tutte La Gente" and "Cambio Amore", especially for this record and we are sure you will agree that their musical skill is well matched by their creative inspiration.

It is with pleasure we give you THE TRIO FRANCO.

FRANCO ZAFFINO — Guitar - Vocal. **FRANCO CAMBARERI** — Cordovox Accordion.
TONY MIDOLO — Drums - Vocal.

Recorded, processed, pressed and issued through the Australianwide facilities of



FROM ROCKY TOP TO MUDDY BOTTOM

THE OSBORNE BROTHERS

The Songs Of Boudleaux & Felice Bryant



CMH
bluegrass
CLASSICS



TWIN
PACK

STEREOPHONIC 8-TRACK STEREO

CMH-8-9008

PROGRAM ONE

Rocky Top
We Could
Little Boy
Georgia Pineywoods
I Can't See The Rainbow



PROGRAM TWO

Georgia Mules And Country Boys
Packing Up Your Heart (To Say Goodbye)
Take Me As I Am (Or Let Me Go)
Tennessee Hound Dog
Muddy Bottom

PROGRAM THREE

Don't Ever Tell Me You Love Me
(Unless You Mean It With All Of Your Heart)
Hey Joe
All I Have To Do Is Dream
Just Another Dream
(I'll Have To Learn To Live Without)
Fortune, Fortune

PROGRAM FOUR

Tell It To Your Old Grandma
Banjo's Goin' Home
Where Did The Sunshine Go
Country Boy
Love Hurts

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Journey

LINDA ON MY MIND
CONWAY TWITTY

- 1 LINDA ON MY MIND
IT'S TIME TO PAY THE FIDDLER
ROLL IN MY SWEET BABY'S ARMS *
- 2 THE FOOL I'VE BEEN TODAY
THE ALMIGHTY POWER
(Of A Good Woman's Love)
I JUST CAN'T GET OVER YOU
(Getting Over Me)*
- 3 I'M GETTING TIRED OF LOSING YOU
I'LL GET OVER LOSING YOU *
IT'S TIME TO PAY THE FIDDLER
- 4 GIRL FROM TUPELO
WHY ME
ONLY LOVE CAN MAKE HER STAY

Ru-De Eeee

The Osborne Brothers



MCAT-
135

Printed in U.S.A.

MCA RECORDS

8 TRACK TAPE CARTRIDGE

- 1 RUBY, ARE YOU MAD
LET ME BE THE FIRST TO KNOW
MIDNIGHT ANGEL
- 2 THANKS FOR ALL THE YESTERDAYS
SIEMPRE
THE FIGHTIN' SIDE OF ME
- 3 TENNESSEE HOUND DOG
RUPY, ARE YOU MAD
PUT IT OFF UNTIL TOMORROW
- 4 LISTENING TO THE RAIN
WORLD OF FORGOTTEN PEOPLE
SOMEBODY'S BACK IN TOWN

RU-BE EEEE
THE OSBORNE BROTHERS

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SATURDAY NIGHT FIEDLER



MS8 011



TM

8**Track
Stereo
Tape
Cartridge**

WARNING: It is expressly forbidden to copy or
reproduce this recording in any manner or form.

PROGRAMS 30:20

-
- 1** Saturday Night Fever Medley a. Stayin' Alive b. Night Fever c. Manhattan Skyline (cont.)
-
- 2** Saturday Night Fever Medley c. Manhattan Skyline (concl.) d. Night On Disco Mountain (cont.)
-
- 3** Saturday Night Fever Medley d. Night On Disco Mountain (concl.) e. Disco Inferno ■ Bachamania (Based on Toccata and Fugue in "D" minor and air for the "G" String (cont.)
-
- 4** Bachamania (Based on Toccata and Fugue in "D" minor and air for the "G" String (concl.)
-

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MIDSONG INTERNATIONAL 8-TRACK STEREO

GUY & RALNA
22
GREAT
SONGS
OF FAITH

**DOUBLE
VALUE**

**2 Albums
For The Price
Of One!!!**



RANWOOD
RECORDS INC.
1981

RANWOOD

22 GREAT SONGS OF FAITH
GUY & RALNA



22 GREAT SONGS OF FAITH GUY & RALNA

PROGRAM 1: (14:00)

JUST A CLOSER WALK WITH THEE
(Arr. & Adapted by G. Cates)
AMAZING GRACE
(Arr. & Adapted by G. Cates)
CHURCH IN THE WILDWOOD
(Arr. & Adapted by G. Cates)
IN THE GARDEN (Miles)
PUT YOUR HAND IN THE HAND
(MacLellan)
THE OLD RUGGED CROSS
(Bernard)

PROGRAM 2: (14:00)

HOW GREAT THOU ART (Hine)
WHAT A FRIEND WE HAVE IN JESUS
(Arr. & Adapted by G. Cates)
WHISPERING HOPE
(Arr. & Adapted by G. Cates)
SWEET HOUR OF PRAYER
(Arr. Joe Rizzo-Guy Hovis)
IN THE SWEET BY AND BY
(Arr. Joe Rizzo-Guy Hovis)

PROGRAM 3: (14:00)

SOFTLY AND TENDERLY
(Ar. Joe Rizzo-Guy Hovis)
HE TOUCHED ME (W.J. Gaither)
GIVE ME THAT OLD TIME RELIGION
(Arr. Joe Rizzo-Guy Hovis)
IT IS NO SECRET
(Stuart Hambien)
MY TRIBUTE (To God Be The Glory)
(A. Crouch)

PROGRAM 4: (14:00)

PEACE IN THE VALLEY
(Dorsey)
HE (Mullan-Richards)
TAKE MY HAND, PRECIOUS LORD
(T.A. Dorsey)
LOVE LIFTED ME
(H.E. Smith-J. Rowe)
LET'S ALL GO DOWN TO THE RIVER
(S. Richards-C. Taylor)
ROCK OF AGES
(Arr. Joe Rizzo-Guy Hovis)

R8T-7011

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THE JOHNSON MOUNTAIN BOYS
WALLS OF TIME

The Johnson Mountain Boys
Walls Of Time

Rou-0160

1 To Late To Say Goodbye Mother's Voice Is In The Wind Weathered Gray Stone (cont.)	3 Weary Hobo Johnson Mountain Chimes Darlin' I'm Coming Home The Nights Are So Long (cont.)
2 Weathered Gray Stone (concl.) Mend This Heart Of Mine The Walls Of Time	4 The Nights Are So Long (concl.) Tell Me What You Think Of My Lord Just Another Broken Heart I Want To Live Like Christ My Savior

Rounder Records
186 Willow Ave.
Somerville, Ma. 02144

MERLE HAGGARD and The Strangers

If We Make It Through December



Capitol
8XT-
11276

PROGRAM 1
If We Make It Through
December 2:41
Love And Honor 2:49
To Each His Own 2:27

PROGRAM 2.
I'm An Old, Old Man

(Tryin' To Live While I Can) 2:32
Come On Into My Arms 2:43
Better Off When I Was Hungry 2:25

PROGRAM 3.
I'll Break Out Again Tonight 2:50
There's Just One Way 2:50
This Cold War (part 1) 2:54
PROGRAM 4.
This Cold War (concl.)
Uncle Lem 2:54
You're The Only Girl In
The Game 2:55

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8 EIGHT-TRACK
8 CARTRIDGE

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THE MOUNTAIN ECHOES



with Jesus

Stereo 8 Track

2458

THE MOUNTAIN ECHOES - LENVIL LEWIS
Malone, Ky. 41451 Ph - (606) 743-7589

PROGRAMS

- 1** HONEY IN THE ROCK
THE DARKEST HOUR
NOBODY ANSWERED ME
- 2** I'LL WEAR A WHITE ROBE
SHAKE HANDS WITH MOTHER
HAND IN HAND WITH JESUS
- 3** WHITE DOVE
PURPLE ROBE
- 4** ARE YOU WASHED IN THE BLOOD
I'LL WEAR A WHITE ROBE
MEMORIES OF MOTHER

RIVERSIDE SOUND STUDIO RT. 2, BOX 551
Ashland, KY 41101 Ph - (606) 928-9507



RARE EARTH

In Concert

PROGRAM I

1. I Just Want To Celebrate
2. What'd I Say
3. Nice To Be With You
4. Get Ready (Part I)

PROGRAM II

1. Get Ready (Part II)

PROGRAM III

1. Thoughts
2. Hey, Big Brother

PROGRAM IV

1. Born To Wander
2. (I Know) I'm Losing You

1 SP-3708
Stereo (SP-3729)
PRODUCED BY
SUPERTRAMP
AND PETER HENDERSON

Supertramp

BREAKFAST IN AMERICA

GONE HOLLYWOOD 5:14

THE LOGICAL SONG 4:08

GOODBYE STRANGER 5:47

BREAKFAST IN AMERICA 2:37

OH DARLING 4:01

Words and Music by
Rick Davies & Roger Hodgson
All selections published by
Almo Music Corp.
& Delicate Music (ASCAP)



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SP-3708

Stereo (SP-3730)

PRODUCED BY
SUPERTRAMP
AND PETER HENDERSON

1

TAKE THE LONG WAY HOME 5:02

LORD IS IT MINE 4:04

JUST ANOTHER NERVOUS WRECK 4:22

CASUAL CONVERSATIONS 2:58

CHILD OF VISION 7:23

Words and Music by
Rick Davies & Roger Hodgson
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& Delicate Music (ASCAP)

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HOOKFOOT



STEREO
SIDE 1
SP-4316
(SP-4531)

1. **BLUEBIRD** 4:00
(Stephen Stills) Ten-East Music/Cotillion Music/
Spring Alo Music (BMI)
2. **MYSTIC LADY** 5:08
(Caleb Quaye) Dick James Music, Inc. (BMI)
3. **MOVIES** 5:32
(Ian Duck) Dick James Music, Inc. (BMI)
4. **NATURE CHANGES** 5:32
(Caleb Quaye-Ian Duck) Dick James Music, Inc. (BMI)

Produced by Caleb Quaye

HOOKFOOT

1. **WIM-WOM** 3:20
(Caleb Quaye) Dick James Music, Inc. (BMI)



STEREO
SIDE 2
SP-4316
(SP-4532)

2. **DON'T LET IT BRING YOU DOWN** 4:05
(Neil Young)
Broken Arrow Music/Cotillion Music (BMI)
3. **COOMBE GALLOWS** 3:07
(Caleb Quaye) Dick James Music, Inc. (BMI)
4. **CRAZY FOOL** 4:50
(Caleb Quaye-Ian Duck)
Dick James Music, Inc. (BMI)
5. **GOLDEN EAGLE** 5:32
(Caleb Quaye) Dick James Music, Inc. (BMI)

Produced by Caleb Quaye

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MEDdle
PINK FLOYD

HARVEST



Stereo

SMAS-832
(SMAS 1-832)

Side 1

- 1. ONE OF THESE DAYS**
(Waters-Wright-Mason-Gilmour) ASCAP 5:50
- 2. A PILLOW OF WINDS**
(R. Waters-D. Gilmour) ASCAP 5:10
- 3. FEARLESS**
(*Interpolating "You'll Never Walk Alone")
(Waters-Gilmour) (*Rodgers-Hammerstein) ASCAP 6:03
- 4. SAN TROPEZ** (Roger Waters) ASCAP 3:42
- 5. SEAMUS**
(Waters-Wright-Mason-Gilmour) ASCAP 2:09

PRODUCED BY PINK FLOYD

Recorded in England

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF COLUMBIA

MIDDLE PINK FLOYD

HARVEST



Stereo

SMAS-832
SMAS 2-832)

Side 2

1. ECHOES ASCAP 23:31
(Waters-Wright-Mason-Gilmour)

PRODUCED BY PINK FLOYD

Recorded in England

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CBS

LAMBADA
KAOMA

Productor: Bonaventure

(P)

1989 CBS DISQUES
(FRANCIA)

LADO
(27-04-18634)

ZRI-466012
33 1/3 RPM

- 1 - LAMBADA
(Chico de Oliveira/Chico de Oliveira)
- 2 - LAMBAREGGAE
(J. Orlando / J. Orlando)
- 3 - BAILANDO LAMBADA
"Dancando lambada" (Ze María/Ze María)
- 4 - LAMBAMOR
(Ze María/Ze María)
- 5 - LAMBA CARIBE
(L. Braz/J. C. Bonaventure)

• HECHO EN MEXICO • CBS MARCA REGISTRADA • DE O.V. • S.A. DE COLUMBIA INTERNACIONAL, S.A.

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CBS

LAMBADA
KAOMA

Productor: Bonaventure

LADO
(27-04-18635)

ZRI-466012
33 1/3 RPM

2

1989 CBS DISQUES
(FRANCIA)

- 1 - MELODIA DE AMOR
"Melodie D' amour" (L. Braz/J. C. Bonaventure)
- 2 - SINDIANG
(F. Niang (Fania)/J. C. Bonaventure)
- 3 - SOOPENALA
(F. Niang (Fania)/J. C. Bonaventure)
- 4 - JAMBA FINETE (GRILLE)
(R. Dru/J. Arconte)
- 5 - SALSA NUESTRA
(L. Braz/J. C. Bonaventure)

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EDDIE SAUTER - BILL FINEGAN

SIDE 1



WWS 8511 A

THE RETURN OF THE DOODLETOWN FIFERS

1. DOODLETOWN FIFERS
2. APRIL IN PARIS
3. THE CHURCHMOUSE
4. WHEN HEARTS ARE YOUNG
5. ONE IS A LONELY NUMBER
6. DOODLETOWN RACES

HIGH FIDELITY STEREO
UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.



EDDIE SAUTER : BILL FINEGAN

SIDE 2

WWS 8511 B

THE RETURN OF THE DOODLETOWN FIFERS

1. SLEIGHRIDE
2. MOONLIGHT ON THE GANGES
3. A FOGGY DAY
4. RAIN
5. THURSDAY'S CHILD
6. DARN THAT DREAM

HIGH FIDELITY STEREO
UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.



UNITED ARTISTS RECORDS

**BARBARA
PENNINGTON**

SIDE 1
UA-DW928-C
(UAST-18136)

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United Artists
Music And Records
Group, Inc.

DISCO
33 1/2 rpm

TWENTY-FOUR HOURS A DAY—9:22
(I. Levine-D. R. Leake)
Copyright Control

Produced by Ian Levine & Danny Raye Leake
for Voltafine Productions
Arr. by Paul David Wilson

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UNITED ARTISTS RECORDS

**BARBARA
PENNINGTON**

SIDE 2

UA-DW928-C
(UAST-18136)

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Music And Records
Group, Inc.

DISCO

33 1/2 rpm

TWENTY-FOUR HOURS A DAY—9:22

(I. Levine-D. R. Leake)
Copyright Control

Produced by Ian Levine & Danny Raye Leake

for Voltafine Productions

Arr. by Paul David Wilson

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PETER & TOBY

SIDE 1
(S-1)

Bold O'Donahue

Mr. Bojangles

Patsy Fagan

Big Brother Sylvester

Sweet Smell of Success

PETER & TOBY

SIDE 2
(S-11)

Mick McGuire
Johnny I Hardly Knew Ya
Paddy Kelly's Brew
My Eggs Don't Taste The Same
Without You
Mountain Tea
Black Velvet Band



THE KINGDOM OF SIMITZ
IN SEARCH OF THE
PUCKERLESS PERSIMMON . . .

SIDE ONE
DTY-7079-A



STEREO

Published by
SIMITSONGS:
ASCAP

1. JUNIOR 3:07
(Andrew Braks-Colin Grant)
2. SOMEDAY MY WIFE 3:53
(Andrew Braks-Colin Grant)
3. MIND YOUR MANNERS 2:52
(Andrew Braks-Colin Grant)
4. DON'T CLOSE THE DOOR 6:14
(Andrew Braks-Colin Grant)
5. WAKE UP WAKE DOWN 2:37
(Andrew Braks-Colin Grant)
6. WE BELIEVE IN MICROPHONES 2:00
(Andrew Braks-Colin Grant)

Produced & Arranged by Colin Grant
Engineered by Larry Feeney

©1979 DESTINY RECORDS



THE KINGDOM OF SIMITZ
IN SEARCH OF THE
PUCKERLESS PERSIMMON . . .

SIDE TWO
DTY-7079-B

STEREO

Published by
SIMITSONGS:
ASCAP

1. JULY 8 (It's In The Paper) 3:00
(Andrew Braks-Colin Grant)
2. SILLY HOUSE 2:34
(Andrew Braks-Colin Grant)
3. CANVAS OF WOE 4:24
(Andrew Braks-Colin Grant-Mark Richard)
4. YOU CAN BE 2:52
(Andrew Braks-Colin Grant)
5. DON'T FEED THE BEASTS 3:30
(Andrew Braks-Colin Grant)
6. ACTING IS NOT BEING 4:06
(Andrew Braks-Colin Grant-Mark Richard)

Produced & Arranged by Colin Grant
Engineered by Larry Feeney
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CUBHOUSE RECORDS 69 W. 148 ST. HARVEY, IL 60426 (708) 331-2403



CHR 108

© 1991

Curtis A. Jones Music
(ASCAP)

33 1/3 RPM
STEREO

Produced By
Cajmere for
ClubHouse Production

"UNDERGROUND GOODIES VOL. I"

THIS SIDE

1. Donnie Ain't Really Down 4:36
(Cajmere)
2. Mental Breakdown 3:55
(Cajmere)

THAT SIDE

1. Mind Gamez 5:31
(Cajmere)
2. Da Do Da Do Do Do 5:07
(Cajmere)

DISTRIBUTED BY BARNEYS RECORDS 3400 W. OGDEN CHICAGO, IL 60623 (312) 521-6300

ClubHouse Records 69 W. 148 St. Harvey IL 60426 (708) 331-2409

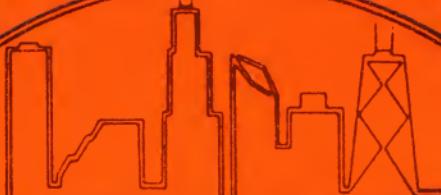
CLUBHOUSE



RECORDS

"UNDERGROUND GOODIES
VOL. I"

Distributed by Barneys Records . 3400 W. Odgen Chicago IL 60623 (312)521-8300



STATE STREET
RECORDS

S.S.R. 1002

33 1/3 RPM

Produced by: Jessie Jones

Executive Producer: Geno

Recorded at: Chicago Recording Co.

SIDE A

TIME: (Club) 7:00

TIME: (Radio Edit) 4:05

Mixed by: Lugo Rusado

Published by:

Bear Town Publishing (BMI)

CAN'T GET ENOUGH (Club)

CAN'T GET ENOUGH (Radio Edit)

Written by: (Liz Torres, Edward Crosby)

LIZ TORRES featuring EDWARD CROSBY

Additional Keyboards: Curt Underwood

Engineered by: Tom Hanson

State Street Records

320 South State Street

Chicago, Illinois 60604



S.S.R. 1002
33⅓ RPM

Produced by: Jessie Jones
Executive Producer: Geno
Recorded at: Chicago Recording Co.

SIDE B

TIME: (Dub) 7:18
TIME: (Spanish) 4:03
Mixed by: State Street Boys
Published by:
Bear Town Publishing (BMI)

CAN'T GET ENOUGH (Dub)
CAN'T GET ENOUGH (Spanish)
Written by: (Liz Torres, Edward Crosby)

LIZ TORRES featuring EDWARD CROSBY

Additional Keyboards: Curt Underwood

Engineered by: Tom Hansen

State Street Records
320 South State Street
Chicago, Illinois 60604



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HOT KROKS
The Harvard Krokodiloes
Live At Sanders

Side One

Krok 1
(21461)

HOUSE OF BLUE LIGHT — Arr. Gutcheon
Soloists: Simpson, Gregg

LADY IS A TRAMP — Arr. Gutcheon
JOHNNY O'CONNOR — Krok Songbook

MY BONNIE LASS — Krok Songbook
I'VE GOT RHYTHM — Arr. Merrill-Brown
Soloist: Arnold

MAMA LOOK SHARP
Soloist: Comins

THE KROKENPOOF SONG — Spritzer
ELVIS' GREATEST HITS — Krok Songbook
Soloist: Hansen

HOT KROKS

The Harvard Krokodiloes

Live At Sanders

Side Two

Krok 1
(21461)

MOUNTAIN GREENERY — Arr. Gutcheon
Soloist: Reichheld, Nied

THE EMBLEM — Krok Songbook

THE LETTER — Arr. Goulder
Soloist: Comins

LOCH LOMOND — Arr. R. Vaughn Williams
Soloist: Simpson

BLUE MOON — Krok Songbook
Soloist: Gregg



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KROKS ON THE ROCKS

STEREO
PR-704

33 1/3
SIDE ONE

HOUSE OF BLUE LIGHTS
SOMEWHERE OVER THE RAINBOW
WHEN YOU WORE A TULIP
KILLING ME SOFTLY
JOSHUA
SOMETIMES I'M HAPPY
HARK! ALL YE LOVELY SAINTS ABOVE
WHAT'S YOUR NAME?
LET'S DO IT



KROKS ON THE ROCKS

STEREO
PR-704



33 1/3
SIDE TWO

JOHNNY O'CONNOR
SUMMERTIME
MON COEUR SE RECOMMANDÉ A VOUS
I CAN'T GIVE YOU ANYTHING BUT LOVE
THEIR HEARTS WERE FULL OF SPRING
BLAH
BLUE MOON
TEMPTS JAM
ELVIS' GREATEST HITS



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ANGELS WATCHING OVER ME

(The Fairfield Four)

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7060 Hollywood Blvd.
Hollywood, Ca. 90028

STEREO 33 1/3 RPM
SIDE ONE
AVI-50023
Produced By:
Shannon Williams

1. DON'T DRIVE YOUR CHILDREN AWAY 2:47
(PD)
2. IN THE WILDERNESS 2:27
(PD)
3. LET ME TELL YOU ABOUT JESUS 2:17
(PD)
4. ALL THE WAY 2:26
(PD)
5. I'LL TELL THE WORLD 2:18
(PD)
6. IN THE UPPER ROOM 2:32
(PD)

ANGELS WATCHING OVER ME

(The Fairfield Four)

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7060 Hollywood Blvd.
Hollywood, Ca. 90028

STEREO 33 1/3 RPM
SIDE TWO
AVI-50023
Produced By:
Shannon Williams

1. I'LL BE SATISFIED 2:06
(PD)
2. WAITING FOR ME 2:24
(PD)
3. ANGELS WATCHING OVER ME 2:01
(PD)
4. I'VE GOT GOOD RELIGION 2:50
(PD)
5. I'M IN YOUR CARE 2:10
(PD)
6. NOBODY TO DEPEND ON 2:58
(PD)



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visual sound

STEREO

LOS ANGELES 28, CALIF.



QUIET VILLAGE
The Erotic Sounds Of
MARTIN DENNY

LIBERTY

LST 7122

LIBERTY RECORDS, INC.

1. STRANGER IN PARADISE
2. HAWAIIAN WAR CHANT
3. CORONATION
4. SAKE ROCK
5. PARADISE FOUND
6. FIRECRACKER

1

...visual sound

STEREO

LOS ANGELES 28, CALIF.

QUIET VILLAGE
The Exotic Sounds Of
MARTIN DENNY



LST 7122

2

LIBERTY RECORDS, INC.

1. MARTINIQUE
2. MY LITTLE GRASS SHACK
CHA CHA CHA
3. TUNE FROM RANGOON
4. HAPPY TALK
5. PAGAN LOVE SONG
6. LAURA
7. QUIET VILLAGE



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TEST PRESSING

B

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- Nashville, TN 37203 - www.urpressing.com



CYCLADES

33 1/3 RPM
DISCO SINGLE

Time: 6:42

Arr: Ted/Max &
Pat/Alex

Mastered by:
Mike Pabone

PDS 400

Compatible
Stereo

FIRE TO DESIRE
(Ted Baryson & Max B)
(SACEM/Prismatic Mus.Pub./BMI)

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PRISM RECORDS, INC.

PRISM RECORDS, INC. 636 11TH AVE., NEW YORK, NEW YORK 10036



CYCLADES

33 1/3 RPM
DISCO SINGLE

Time: 6:20

Arr: Ted/Max &
Pat/Alex

Mastered by:
Mike Pabone

PDS 400

Compatible
Stereo

AH! AH! . . . ENCORE

(Ted Baryson & Max B)
(SACEM/Prismatic Mus. Pub./BMI)

© & © 1979

PRISM RECORDS, INC.

PRISM RECORDS, INC. 636 11TH AVE., NEW YORK, NEW YORK 10036

Golden Flamingo

RECORDS

GF 2929-12 A
Time: 7:00



Publ. by
PAP/Leeds Music
Co. and
Heavenly Crown
ASCAP

THE GUARDIAN ANGEL IS WATCHING OVER US

(Peter Brown, Patrick Adams, Margo Williams)

GOLDEN FLAMINGO ORCHESTRA
Featuring Margo Williams

Produced by
Peter Brown and Patrick Adams

Golden Flamingo

RECORDS

GF 2929-12 B

SPECIAL ONE-SIDED RECORD
(Play Other Side)

**TRIBUTE
RECORDS
ONLY TIME WILL TELL
LARRY BENÉ**

SIDE 1

LR-1003

33 $\frac{1}{3}$ RPM

STEREO

S-5434

Total Time: 17:10

- 1. ONLY TIME WILL TELL 2:55
- 2. WILLOW TREE 3:10
- 3. YOU CAN BET ON ME 2:50
- 4. I'M MOVIN' ON 3:15
- 5. LOVE IS LIKE A GAME 5:00

All selections cleared through BMI or ASCAP

Distributed by WORLD SOUND

© ② 1977 Tribute Records

**TRIBUTE
RECORDS
ONLY TIME WILL TELL
LARRY BENÉ**

SIDE 2

STEREO

33 $\frac{1}{3}$ RPM

LR-1003

S-5435

Total Time: 15:10

1. I DON'T WANT TO GET MARRIED 3:05
2. TRUE LOVE 3:30
3. SHOW ME THE WAY 3:35
4. ON YOUR WEDDING DAY 2:20
5. WITH A SIGH 2:40

All selections cleared through BMI or ASCAP

Distributed by WORLD SOUND

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FASHION

FACE ONE

1. STREETPLAYER-MECHANIK
2. YOU ONLY LEFT YOUR PICTURE
3. MOVE ON
4. SOMETHING IN YOUR PICTURE
5. DRESSED TO KILL

FACE TWO

1. LOVE SHADOW
2. IT'S ALRIGHT
3. WHITESTUFF (SHORT CUT)
4. DO YOU WANNA MAKE LOVE
5. SLOW BLUE

33 $\frac{1}{3}$ rpm

© 1982 ARISTA RECORDS, INC.

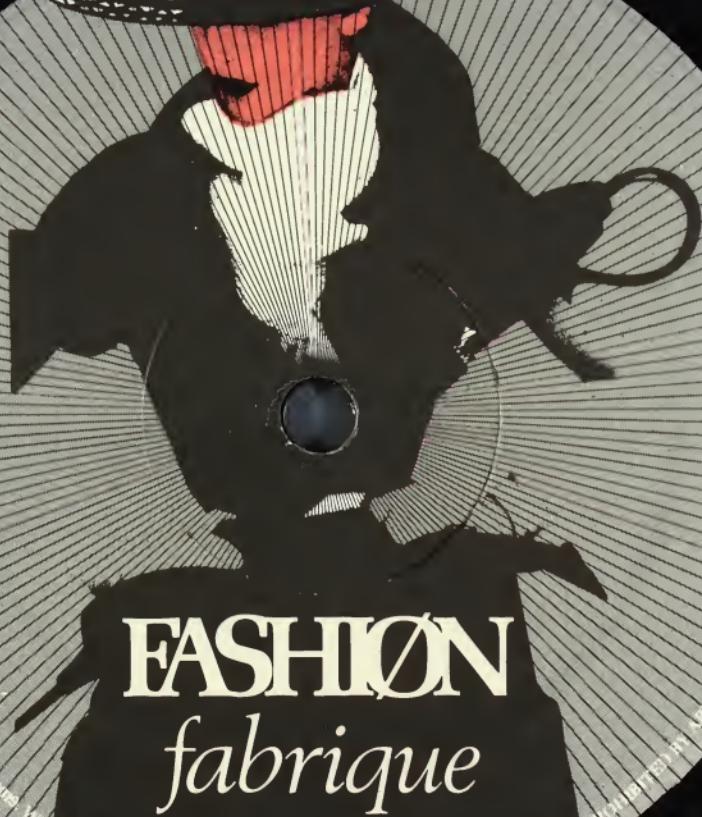
AL 6604



ALL SONGS WRITTEN BY DE. HARRISS EXCEPT "SOMETHING IN YOUR PICTURE"
AND "WHITESTUFF" WRITTEN BY ZEUS B. HELD AND DE. HARRISS

PRODUCED BY ZEUS B. HELD

ARISTA



FASHION

fabrique

AL 6604

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CSP



A Service of CBS Records



**MORE HITS FROM
YOUR HIT PARADE - VOLUME 2**

P 16941
STEREO



SIDE 1
(AS 16941)

1. MY DARLING, MY DARLING - BUDDY CLARK & DORIS DAY
2. RIDERS IN THE SKY - BURL IVES
3. A BUSHEL AND A PECK - DORIS DAY
4. DOWN YONDER - CHAMP BUTLER
5. DELICADO - PERCY FAITH & HIS ORCHESTRA

ALL SELECTIONS ARE ELECTRONICALLY
RE-CHANNELED TO SIMULATE STEREO.

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CSP



A Service of CBS Records



**MORE HITS FROM
YOUR HIT PARADE - VOLUME 2**

P 16941
STEREO

SIDE 2
(BS 16941)

1. I BELIEVE - FRANKIE LAINÉ
2. HEART OF MY HEART - LES ELGART & HIS ORCHESTRA
3. CHERRY PINK & APPLE BLOSSOM WHITE JERRY MURAD'S HARMONICATS
4. JUST WALKIN' IN THE RAIN - JOHNNIE RAY
5. FASCINATION - JANE MORGAN

ALL SELECTIONS ARE ELECTRONICALLY
RE-CHANNELED TO SIMULATE STEREO.

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M C LYTE LYTE AS A ROCK

90905-1
STEREO

114
99
99

SIDE ONE
© 1988
Atlantic Records

1. LYTE VS. VANNA WHYTE (2:47)
(Lyte, King of Chill)
2. LYTE AS A ROCK (4:17)
(Lyte, Audio Two)
3. I AM WOMAN (2:45)
(King of Chill)
4. M C LYTE LIKES SWINGIN' (3:17)
(Lyte)
5. 10 % DIS (5:00)
(Lyte, Audio Two)

All songs published by
First Priority Music, BMI.

ST-FP-886829-SP

DIST BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y. N.Y. 10019
A WARNER COMMUNICATIONS COMPANY



M C LYTE LYTE AS A ROCK

90905-1
STEREO

SIDE TWO
© 1988
Atlantic Records

- 96
92
1. PAPER THIN (5:14)
(Lyte, King of Chill)
 2. LYTE THEE M C (4:13)
(Lyte, King of Chill)
 3. I CRAM TO UNDERSTAND U (4:39)
(Lyte, Audio Two)
 4. KICKIN' 4 BROOKLYN (2:20)
(Lyte, Audio Two)
 5. DON'T CRY BIG GIRLS (3:57)
(Lyte, Audio Two)

All songs published by
First Priority Music, BMI.

ST-FP-886830-SP

DIST. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y. N.Y.



WARNER COMMUNICATIONS COMPANY



JB 003
SIDE A
TIME: 9:33

STEREO
33 1/3 RPM

**HARLEQIUN FOUR'S
"SET IT OFF"**

(S. Standard)

Produced by GEORGE LOGIOS

Arranged by CRAIG PEYTON

Featuring

BARBERA TUCKER

Vocals Arranged by WILLIE DANIELS

Mixed with LOVE by WALTER GIBBONS
for

1985 JUS BORN Productions Inc. ASCAP

MANUFACTURED AND DISTRIBUTED BY JUS BORN PROD INC . 809 OCEAN AVE BROOKLYN, NY 11226 718 693 8238



JB 003
SIDE B
TIME: 14:22

STEREO
33 1/3 RPM
Instrumental

**HARLEQUN FOUR'S
"SET IT OFF"
WITH ALL THAT YOU FEEL**

(S. Standard)

Produced by GEORGE LOGIOS

Arranged by CRAIG PEYTON

Featuring

BARBERA TUCKER

Vocals Arranged by WILLIE DANIELS

Mixed with LOVE by WALTER GIBBONS

for

1985 JUS BORN Productions Inc. ASCAP

JUS BORN PROD. INC., 809 OCEAN AVE

BROOKLYN, NY

11226 718-693-8238

MANUFACTURED AND DISTRIBUTED BY JUS BORN PROD. INC., 809 OCEAN AVE

OUTER
LIMITS

Ego trip

a SIDE

OL-100

"DREAMWORLD"

1. WORLD OF DREAMS MIX
2. R.E.M. BEATS

212-586-1197

III. DEEP IN SWING mix

IV. HIGHER UNDERSTANDING



EGOTIP!



THE IMPOSSIBLE DREAMERS

other side

this side

LIFE ON EARTH *SPIN*

1982 100 THINGS TO DO MRS

producer Orlando Kimber

- ④ Lionheart music
- ⑤ Passion songs

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V.S.

SV 3002

SIDE B

A VS Production 1981

6:45

WORLD INVADERS
(P. Perpall)
INSTRUMENTAL

Published by: Visan - Permont Arr&Orch. José Monast
D. Kendricks Produced by: Michal Bibeau
P. Perpall Executive Producer Vincent
Ciambrone P. Perpall

MADE IN CANADA

RIO RECORDS, 466 McNICOLL AVE., WILLOWDALE, ONTARIO

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"A SHEP PETTIBONE MIX"
For Mastermix Productions

SG 401 DJ

SG 401 A

6:25

NOT FOR SALE

SIDE A
STEREO
ASCAP
33 $\frac{1}{3}$ RPM

FALLING IN LOVE
(D. Conley-T. Byrd)
SURFACE

Produced And Arranged By David (Pic) Conley And
Toni Byrd For First Love Prods.

Recorded At House Of Music By Julian Robertson

© 1983 Salsoul Record Corp.

SALSOUL RECORDS 401 FIFTH AVENUE, N.Y., N.Y. 10016



"A SHEP PETTIBONE MIX"
For Mastermix Productions

SG 401 DJ

SG 401 B

7:30

NOT FOR SALE

**SIDE B
STEREO
ASCAP
33½ RPM**

FALLING IN LOVE (INSTRUMENTAL)

(D. Conley-T. Byrd)

SURFACE

Produced And Arranged By David (Pic) Conley And
Toni Byrd For First Love Prods.

Recorded At House Of Music By Julian Robertson

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Fantasy®

Deep Space Music - BMI

Time: 6:55

Produced by Cybotron &
Ben Grosse

D-226
(Side A)
**VOCAL
STEREO**
33 $\frac{1}{3}$ RPM

TECHNO CITY
(3070-One-Jon-5)
CYBOTRON

© 1984, Fantasy, Inc.
(D-226-A)

FANTASY RECORDS, BERKELEY, CALIFORNIA



Fantasy®

Deep Space Music - BMI

Time: 6:40

Produced by Cybotron &
Ben Grosse

D-226

(Side B)

INSTRUMENTAL
STEREO

33⅓ RPM

TECHNO CITY

(3070-One-Jon-5)

CYBOTRON

© 1984, Fantasy, Inc.

(D-226-B)

FANTASY RECORDS, BERKELEY, CALIFORNIA

Cajual Records 7743 S. Wood Chicago, IL 60620 (312) 571-7627

RT

"STATES EP"

(Cajmere, Ron Trent)

NORTH SIDE

1. REALTERED STATES 1
2. REALTERED STATES 2



CAJ 205

33.3 RPM Stereo

Produced by Ron Trent and

CAJMERE

Exec. Producer: CAJMERE

Cajual Records

©1993 Cajual Music/Creative Control ASCAP

Manufactured and Distributed by Emotive Records 160 Fifth Ave. Suite 615 NY, NY 10010 (212) 645-7330

Cajual Records 7743 S. Wood Chicago, IL 60620 (312) 571-7627

RT

SOUTH SIDE

1. MAGIC WOMAN
(CAJMERE, RON TRENT)
2. CAN WE ALL
JUST GET ALONG
(CAJMERE)



Cajual Records

Manufactured and Distributed by

Emotive Records 160 Fifth Ave. Suite 615 NY, NY 10010 (212) 645-7330

QUIET RECORDS PRESENTS

BIRDIE BYRD

SIDE A

ALL TRACKS PRODUCED & MIXED BY:
D.J. PATRICK

ALL VOCAL BY: BIRDIE BYRD, DIRTY DE,
NASTY ROD

ALL TRACKS MIXED & ENGINEERED AT:
QUIET STUDIO

ALL TRACKS E.Q. BY: D.J. PATRICK

EXECUTIVE PRODUCER: PATRICK
McDONALD

QR-018

WOHA NOW HEY NOW - QUIET HIT MEN REMIX
WOHA NOW HEY NOW - D.J. PATRICK NO MUSIC MIX
WOHA NOW HEY NOW - QUIET HIT MEN INSTRUMENTAL

DISTRIBUTED BY: LIAISON 410-880-6111

©® GRAND DOLLAR PRODUCTION. FOR INFO CONTACT

Serial#
#2-0
Big girl
Next
watch
out

CK 410-539-0031

QUIET RECORDS PRESENTS

TRÉ NASTY

SIDE B

ALL TRACKS PRODUCED & MIXED BY:
D.J. PATRICK

ALL VOCAL BY: BIRDIE BYRD, DIRTY DE,
NASTY ROD

ALL TRACKS MIXED & ENGINEERED AT:
QUIET STUDIO

ALL TRACKS E.Q. BY: D.J. PATRICK

EXECUTIVE PRODUCER: PATRICK
McDONALD

QR-016

GOING DOWN - BYRD + DEE VOCAL MIX
GOING DOWN - QUIET HIT MEN DUB MIX
GOING DOWN - D.J. PATRICK BONUS MIX

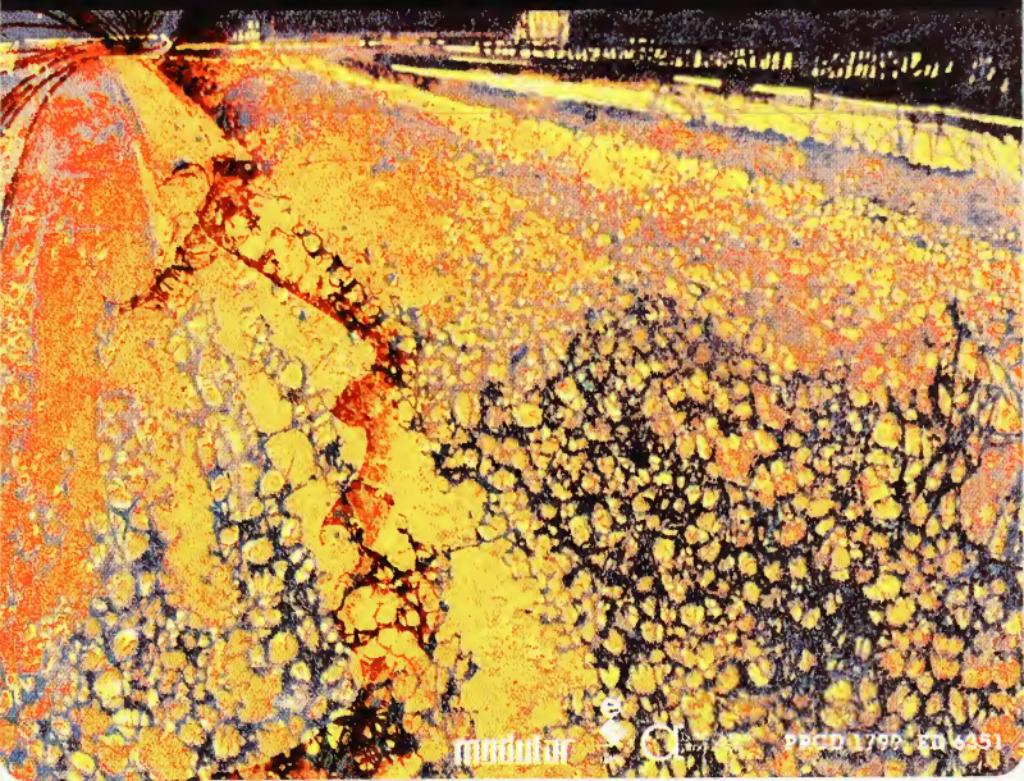
DISTRIBUTED BY: LIAISON 410-880-6111

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THE AVALANCHES SINCE I LEFT YOU

PERFORMING LIVE DJ SET AT MOBY'S AREA 2 FESTIVAL AUG 6-16TH

WWW.MODULARPEOPLE.COM/avalanches



modular



9900 1700 50 6351

MFG. by ELEKTRA ENTERTAINMENT, 75 Rockefeller Plaza, New York NY 10019, 345 N. Maple Drive, Beverly Hills CA 90210 A Division of Warner Communications Inc. w

The Avalanches Since I Left You

1. Prince Paul Remix 2. Stereolab Remix

ED 6351

Side A

Stereo
33 1/3 RPM



(Edward Drennen, Jimmy Webb, Jeanne Sae, The Avalanches EMI Music Publishing/Warner/Chappell Music Ltd/Leosong Copyright Service/Control
Produced and Arranged by the Viking Bobby C & Darren Sellmann
1. Remixed by Prince Paul featuring Kelli Rae & Breeze from the Juggaknots
2. Remixed by Stereolab
3. Remixed by Cornelius. Additional instruments by Keigo Oyamada
programming by Toyoaki Mishima
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The Avalanches Since I Left You

3. Cornelius Remix 4. Album Version

ED 6351
Side B
Stereo
33 1/3 RPM



Contains elements from "Everyday" written by Jeanne Salo, publ by Warner-Tamerlane Publ Corp & Attraction Music Inc (BMD) (adm. Warner-Tamerlane Publ Corp) performed by the Main Attraction, used under license from Capitol Records, a division of Capitol Records Inc contains a sample from "Let's Do The Latin Hustle" written by Edward Drinnen, publ by Dammit Music, Inc (BMD), adm. by Golden Rule Administrators, performed by Klaus Wunderlich, courtesy of EastWest Records GMBH Germany, a Warner Music Group Company, and embodies portions of "By The Time I Get To Phoenix" written by Jimmy Webb, publ by EMI Sorcha Music Inc & Jonathan Three Music Co. (BMD), Administered by Lastada Entertainment Co. All Rights Reserved. Used by permission.

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THE C.I.A.
(DIAMOND K. & J-ROC)
WHERE YALL FROM?

SIDE A
PM6017-1

1. EAST COAST MIX
2. B-MORE MIX
3. INSTRUMENTAL
4. PUSH IT UP

(From the album '69 Positions in stores now)

All songs written and performed by Johnny Jackson &
Dwayne Williams, Smooth Momentum ASCAP ©® 1998

Produced by Dukeyman & The C.I.A.

Executive Producer: Diamond K

PimpHouse Music 6 N. Berlinc Ave. Baltimore Md. 21229 (410)716-0327



THE C.I.A.

(DIAMOND K. & J-ROC)
BOUNCE DAT ASS

SIDE B
PM6017-1

1. VOCAL (FEATURING BIG L)
2. ACCAPPELLA
3. INSTRUMENTAL
4. TEAR DA CLUB UP (BONUS TRACK)

Produced by Dukeyman & The C.I.A.

Note: 4 all yall Y.B. Ass Niggas wit one or two songs thinkin yall the
shit...Get The Burgers Whimpy.

Yours truly

Hollywood DK

Executive Producer: Diamond K

PimpHouse Music 6 N. Berlitz Ave. Baltimore Md. 21229 (410)716-0327

• SPENCER KINGY •

Tangled Thoughts Vol I

NORTHSIDE
"Don't Stop"
"At Play"

Cajual Music/
MTT Music (ASCAP)
Produced and Written by
Spencer Kingy for
Cajual Productions

CAJ 211-1
33.3 RPM STEREO

(C) 1994 CAJUAL MUSIC

Cajual Records 1229 N. North Branch Suite 218 Chicago, IL 60622 312.642.8008 Fax: 312.642.8755

SPENCER KING

Tangled Thoughts Vol/1

**SOUTHSIDE
"Marathon"
"Kit Kat Club"***



***Vocal intro by Dave Gandy.**

MADE IN CANADA



A PRODUCT OF
RODEO RECORDS LTD.

Side 1

RBS. 1051

RODEO RECORDS SALUTE TO SYDNEY, CAPE BRETON ISLAND ON ITS 175TH ANNIVERSARY

- Band 1. MY CAPE BRETON HOME (Lillian Crewe Walsh-Charlie MacKinnon) CHARLIE MACKINNON & The Downeasters 2:34
Band 2. INVERNESS JIG & BADDECK GATHERING JIG - WINSTON (SCOTTY) FITZGERALD 2:38
Band 3. MAIRIBROIDEACH (Sung In Gaelic) MAE CAMPBELL CAMERON 4:10
Band 4. MARCH OF THE 93RD AT MODDER RIVER & MULIN DHU REEL - DAN JOE MACINNIS (Marie MacLellan-Piano) 3:03
Band 5. THE ROAD TO THE ISLES-MACDOUGALL GIRLS PIPE BAND 3:00

33 1/3 R.P.M.

(M.G. 271)
MADE IN CANADA BY LONDON RECORDS OF CANADA LTD.

MADE IN CANADA



A PRODUCT OF
RODEO RECORDS LTD.

Side 2

RBS. 1051

**RODEO RECORDS SALUTE TO SYDNEY, CAPE
BRETON ISLAND ON ITS 175TH ANNIVERSARY**

- Band 1. BURNT LEG-PEGGY'S IN THE BARN-SWEET PEGGY'S REEL
JOE MACLEAN (Lila Hashem - Piano) 2:15
- Band 2. FRASER JAMIESON'S REEL (Arr. Joe Murphy) JOE
MURPHY & HIS RADIO SWING BAND 2:35
- Band 3. LORD ALEXANDER KENNEDY (March)
PIPER PETER MORRISON 2:07
- Band 4. LOCHABER GATHERING MARCH & BOB JOHNSON
REEL - ANGUS CHISHOLM (Maybelle Chisholm - Piano
Mickey McIntyre - Guitar) 2:35
- Band 5. BOTTLE OF PUNCH; THE BANKS OF
MOY - Jigs - JOHN WILMOT (Mrs.
Leonard Leadbeater-Piano) 3:10

33 1/3
R.P.M.

(MC. 272)
LONDON RECORDS OF CANADA LTD

tempo

OF KANSAS CITY

MY HOPE OF GLORY
NANCY BOURDEAU

Side One

R7049

1. MY WONDERFUL LORD (MEDLEY) - 6:17
MY WONDERFUL LORD - Lillenas/
Nazarene Publishing House - SESAC
MY JESUS, I LOVE THEE -
Featherton-Gordon-P.D.
SWEET JESUS - Goodwin/Gospel
Publishing House - SESAC
2. HIS PERSONAL CONCERN - Johnson-Skillings/
Lillenas SESAC - 3:54
3. MY HOPE OF GLORY - Johnson-Skillings/
Lillenas SESAC - 2:44

Arrangements by Otis Skillings

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tempo

OF KANSAS CITY

MY HOPE OF GLORY
NANCY BOURDEAU

Side Two

R7049

1. TURN ME ON! LIGHT ME UP!
Lister/Lillenas - SESAC - 3:00
2. LOVE THEME (From "Spirit of '76") -
Johnson/Lillenas - SESAC - 3:11
3. ALL OF ME - Lister/Lillenas - SESAC - 3:18
4. Medley from SHOW ME - 6:50
JESUSIJESUS! - Owens/Lillenas - SESAC
HE DIED FOR US - Owens/Lillenas - SESAC
JUST ASK HIM - Owens/Lillenas - SESAC

Arrangements by Otis Skillings

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CAEDMON

Nathaniel Hawthorne
THE MINISTER'S
BLACK VEIL

TC-1120-A

Side 1

Read by
BASIL RATHBONE

Directed by Howard Sackler

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MADE IN U.S.A.

DAG HAMMARSKJÖLD
JUNIOR HIGH SCHOOL LIBRARY

Nathaniel Hawthorne
YOUNG GOODMAN BROWN

TC-1120-B

Side 2

Read by
BASIL RATHBONE

Directed by Howard Sackler

LONG PLAYING • 33 $\frac{1}{2}$ RPM • MICROGROOVE
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writing from Eighth Avenue, New York, N. Y. 10018.

MADE IN U.S.A.

CAEDMON

James Fenimore Cooper
THE LAST OF THE MOHICANS

TC-1239-A

Side 1

30:45

Beginning

Read by

James Mason and cast

Directed by

Howard Sackler

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LONG PLAYING • 33 $\frac{1}{2}$ RPM • MICROGROOVE

MADE IN U.S.A.

CAEDMON

James Fenimore Cooper
THE LAST OF THE MOHICANS

TC-1239-B

Side 2

34:03

Conclusion

Read by

James Mason and cast

Directed by

Howard Sackler

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MADE IN U.S.A.

CROKEN ARTS

R83

DAG HAMMARSKJOLD
JUNIOR HIGH SCHOOL LIBRARY

SA 824

Made in U.S.A.

SIDE ONE

N8-OP-5025

JUST SO STORIES

by RUDYARD KIPLING

read by

JILL BALCON and ROBERT SPEAIGHT
(Volume II)

Bond 1: The Beginning of the Armadillos

read by Robert Speaight

Presented by Arthur Luce Klein

33 1/3 RPM

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SPOKEN ARTS



SA 824

Made in U.S.A.

SIDE TWO

N8-OP-5026

JUST SO STORIES

by RUDYARD KIPLING

read by

JILL BALCON and ROBERT SPEAIGHT

(Volume II)

Band 1: The Elephant's Child

read by Jill Balcon

Presented by Arthur Luce Klein

33 1/3 RPM

BROADCASTED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

R 98

DAG HAMMARSKJOLD
JUNIOR HIGH SCHOOL LIBRARY

16 $\frac{2}{3}$
RPM

LISI

RY

J 1618-1

SIDE 1

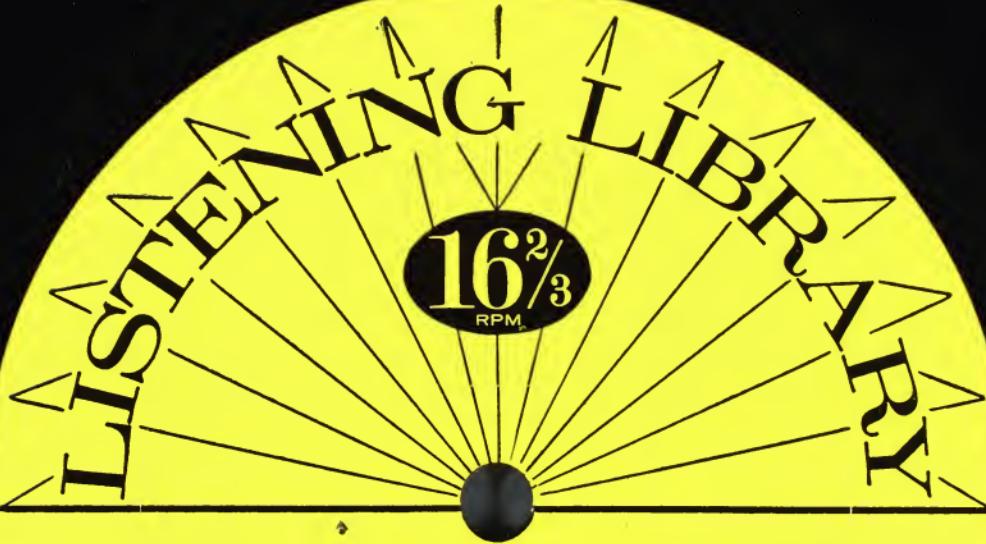
**KON-TIKI and other sea stories
from**

The book about Famous Voyages in Small Boats
Copyright 1956, John Merrett, Published by
Frederick Muller Ltd., London

Captain Bligh of the "Bounty"
The Men of the "Trevessa"

Read by MICHAEL RYAN

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J 1618-2

SIDE 2

**KON-TIKI and other sea stories
from**

The book about Famous Voyages in Small Boats
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Frederick Muller Ltd., London

Kon-Tiki; Escape From The Antarctic

Read by MICHAEL RYAN

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R178

DAG HAMMARSKJOLD
JUNIOR HIGH SCHOOL LIBRARY
GAV

LEXINGTON

AMERICAN SHORT STORIES
Vol. 6

LE 7710 A

SIDE 1

The Furnished Room

by

O'HENRY

The Tell-Tale Heart

by

EDGAR ALLAN POE

read by

John Randolph

33 $\frac{1}{2}$

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• CONTENTS

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LEXINGTON

AMERICAN SHORT STORIES

Vol. 6

LE 7710 B

SIDE 2

The Great Stone Face
by
NATHANIEL HAWTHORNE

read by
Ed Riley

33 1/3

DAG HAMMARSKJOLD
JUNIOR HIGH SCHOOL LIBRARY
MASTERWORKS

BIA

Judith
Rutherford Marechal
presents

IN WHITE AMERICA
by

MARTIN B. DUBERMAN

Directed by HAROLD STONE

Musical Direction by OSCAR BRAND

KOS 2430

Side I
XSM 76145



GLORIA FOSTER, JAMES GREENE
MOSES GUNN, CLAUDETTE NEVINS
MICHAEL O'SULLIVAN
FRED PINKARD
Music performed by
BILLY FAIER

↑ "360 SOUND" STEREO ↑
⑧ "COLUMBIA", "MASTERWORKS", MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

MASTERWORKS

Judith
Rutherford Marechal
presents

IN WHITE AMERICA
by

MARTIN B. DUBERMAN

Directed by HAROLD STONE
Musical Direction by OSCAR BRAND

KOS 2430

Side 2
XSM 76146



GLORIA FOSTER, JAMES GREENE
MOSES GUNN, CLAUDETTE NEVINS
MICHAEL O'SULLIVAN
FRED PINKARD
Music performed by
BILLY FAIER

↑ "360 SOUND" STEREO ↑
⑧ "COLUMBIA", "MASTERWORKS", MARCA REG. PRINTED IN U.S.A.



A Recorded Dramatization
of the
Newbery Honor Book

THE LONER

Based on the book by Ester Wier

NAR 3046
33 1/3 RPM

SIDE 2

Time: 21:28

©MCMLXIII by Ester Wier

Published by David McKay Co., Inc.

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Miller-Brody Productions, Inc., NEW YORK N.Y.

NEWBERY AWARD RECORDS, INC.

SPOKEN ARTS



HEROES, GODS AND MONSTERS OF THE GREEK MYTHS

SA(S) 1000
Made in U.S.A.

Side One
SA(S) 1000

by Bernard Evslin

Read by RICHARD KILEY and JULIE HARRIS

Directed by Paul Kresh

The Gods (Part II)

Band 1: Artemis (Julie Harris) - 7:08

Band 2: Apollo (Richard Kiley) - 4:55

Band 3: Sons of Apollo (Richard Kiley) - 8:56

Band 4: Aphrodite (Julie Harris) - 4:57

Presented by Arthur Luce Klein

33 1/3 RPM

From HEROES, GODS AND MONSTERS
OF THE GREEK MYTHS

by Bernard Evslin

Published by Four Winds Press

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SPOKEN ARTS



HEROES, GODS AND MONSTERS OF THE GREEK MYTHS

SA(S) 1000
Made in U.S.A.

Side Two
SA(S) 1000

by Bernard Evslin
Read by RICHARD KILEY and JULIE HARRIS
Directed by Paul Kresh
Band 1: Prometheus (Richard Kiley) - 7:19
Band 2: Daedalus (Richard Kiley) - 19:46

Presented by Arthur Luce Klein
33 1/3 RPM

From HEROES, GODS AND MONSTERS
OF THE GREEK MYTHS
by Bernard Evslin
Published by Four Winds Press

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"HOME GROWN"

ONE SIDE

BY ESPER



SONIC 1	:51
INTRO	2:16
SONIC 2	:22
SPINNER	:55
SONIC 3	:36
MARAWANA RUMBLE	3:01
SONIC 4	:22
HOME GROWN	3:55
SONIC 5	:52
ESOTERICAL	2:06
SONIC 6	:30

© 1975 SONIC HEAD P. O. Box 95 Greenbelt, Md-20770

"HOME GROWN"

OTHER SIDE

BY ESPER

PULSES	1:25
SONIC 7	:24
SCRITCHES	:33
TRUCKIN'	:52
SONIC 8	:23
FORCES	:45
SONIC 9	:37
DEANA	:47
SONIC 10	:02
COSMIC WALK	1:37
GIGGLE GRASS	:32
TINKLER	:50
SLIDEOUT	3:10
MONEY	:51
SONIC 11	:08
SPIRALS	1:03
HIGHMONICS	1:22

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LIVING WORD RECORDING FOUNDATION

3015 Fernwood Avenue
Los Angeles 39, California

33 $\frac{1}{3}$ RPM

LW-2001-A

SPIRITUAL IMAGINATION
FLORENE R. MARCHESI

**LIVING WORD
RECORDING FOUNDATION**

3015 Fernwood Avenue
Los Angeles 39, California

33 $\frac{1}{3}$ RPM

LW-2001-B

**SPIRITUAL WARFARE
FLORENE R. MARCHESI**

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CAPITOL RECORDS
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SONGS OF THE HUMPBACK WHALE

1

ST-620
(ST 1-620)

- | | |
|---------------------------|-----------|
| 1. SOLO WHALE | NONE 9:26 |
| 2. SLOWED-DOWN SOLO WHALE | NONE 1:02 |
| 3. TOWER WHALES | NONE 3:17 |
| 4. DISTANT WHALE | NONE 3:52 |

A PRODUCTION OF CRM RECORDS

Capitol®

SONGS OF THE
HUMPBACK WHALE

2

ST-620
(ST 2-620)

1. THREE WHALE TRIP

NONE 16:25

A PRODUCTION OF CRM RECORDS

Capitol®

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PRINTED IN U.S.A. - 30 MIL 12" LP - 100% VINYL - 33 1/3 RPM

SIDE 1

Libertyville High School
Choral Groups
1966

Nancy E. Anderson, Director

FRESHMAN CHORUS

1. No Man Is An Island . . . Whitney
2. Blessed Be God . . . Jambillo

TREBLE CLEF

3. Wondrous Love . . . Mr. Pooler



HIGH FIDELITY
24479

303 Pine Street
Prospect Heights, Ill.

4. Simple Gifts . . . Copland

JUNIOR CHOIR

5. The Lord Is A Mighty God . . . Mendelssohn

6. Set Down Servant . . . Mr. Shaw

GIRLS ENSEMBLE

7. How Merry We LIVE . . . Este

SENIOR CHOIR

8. Miserere Mei . . . Lotti

9. Echo Song . . . Orlando di Lasso

10. Steal Away . . . Mr. Parker

SIDE 2

Libertyville High School
Choral Groups
1966

Nancy E. Anderson - Director

SENIOR CHOIR CHANT

1. "O Spirit Come Within" - Elton

2. "Sing-A-Song With Jesus"

3. "I'm Gonna Be Strong" - Dennis



HIGH FIDELITY
24479

303 Pine Street
Prospect Heights,

3. "Madeline, Anna and Isabelle" - Wagner

4. "Little

5. "Kodomo No Uta" - Kondo - Nelson

JUNIOR CHOIR - "I'm Gonna Be Strong"

1. "I'm Gonna Be Strong" - Dennis

2. "Sing-A-Song With Jesus" - Dennis

3. "I'm Gonna Be Strong" - Dennis

4. "O Spirit Come Within" - Elton

5. "Sing-A-Song With Jesus" - Dennis

COLUMBIA

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RADIO STATION COPY

Publisier:
Cedarwood Pub.
Co., Inc. (BMI)

TIME: 2:09

45 RPM
4 - 42353
JZSP 56127

THE YANKEE TRADER
- M. Wilkin - F. Burch -
BILL PHILLIPS

COLUMBIA

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**RADIO
STATION COPY**

Publisher:

Cedarwood Pub.
Co., Inc. (BMI)

TIME: 2:11

**45 RPM
4 - 42353
JZSP 56128**

PLEDGED TO SILENCE
- W. Walker - I. Stanton -
BILL PHILLIPS

COLUMBIA

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RADIO STATION COPY

Publisher:
Spanka Music
Corp. (BMI)

TIME: 2:15

45 RPM
4 • 42392
JZSP 56438

GENTLEMAN'S AGREEMENT

- A. Thomas - A. Kasha -

JOEY BROOKS

Arranged & Conducted by
Robert Mersey

COLUMBIA

® "Columbia".  Marcas Reg. Printed in U.S.A.



RADIO STATION COPY

Publisher:

Dollar Music,

Inc. (BMI)

TIME: 2:30

45 RPM
4 - 42392
JZSP 56439

I'LL BRING A RING FOR YOU
- J. Brooks -
JOEY BROOKS

Arranged & Conducted by
Robert Mersey

COLUMBIA

® "Columbia" Q Marcos Reg. Printed in U.S.A.



**RADIO
STATION COPY**

Publisher:
Neillrae Music

(BMI)

TIME: 2:26

**45 RPM
4 - 42289
JZSP 55787**

I GUESS I'LL NEVER LEARN
- J. Hathcock - W. Allard -
CHARLIE PHILLIPS

COLUMBIA

® "Columbia",  Marca Reg. Printed in U.S.A.



RADIO STATION COPY

Publisher:

Tuckahoe Music,
Inc. & Neillrae
Music (BMI)

TIME: 2:59

45 RPM
4 - 42289
JZSP 55788

NOW THAT IT'S OVER
-R. Winkler-J. Reeves-D. Kelley-
CHARLIE PHILLIPS

UNITED
ARTISTS
RECORDS

UA 50127
ZTSP 123394
Time: 2:12

Wilderness Music
Publishing Co.
BMI

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PROMOTION COPY

TOMMY CASH
THAT'S WHERE MY BABY USE TO BE

(H. Howard - G. Meyers)

Produced by Kelso Herston

NEW YORK 1B N.Y. MADE IN U.S.A.

UNITED
ARTISTS
RECORDS

Herston

2/18/67

UA 50127

ZTSP 123395

Time: 2:39

Tree Publishing
Co. Inc.
BMI

NOT FOR SALE
PROMOTION COPY

TOMMY CASH
JAILBIRDS CAN'T FLY

(C. Putman)

Produced by Kelso Herston

NEW YORK 19 N.Y. MADE IN U.S.A.

UNITED
ARTISTS
RECORDS

UA 50009
ZTSP 106671
Time: 2:07

Pamper Music
BMI

PROMOTION COPY

NOT FOR SALE

BOBBY LEWIS
YOU REMIND ME OF MYSELF

(B. J. Lewis)

Prod. by Kelso Herston

NEW YORK 19 N.Y. MADE IN U.S.A.

UNITED
ARTISTS
RECORDS

UA 50009
ZTSP 106672
Time; 2:17

Pamper Music
BMI
Produced by:
Kelso Harston

PROMOTION COPY

NOT FOR SALE

BOBBY LEWIS
I HOPE YOU FIND IN HIM WHAT
YOU WERE LOOKING FOR IN ME
(R. Pennington)

NEW YORK 19 N.Y. MADE IN U.S.A.

RCA VICTOR



47-6042
(F2WW-1165)

45 RPM .
"NEW ORTHOPHONIC"
HIGH FIDELITY



JUST A MAN
(Stuart Hamblen)
Stuart Hamblen

TRADE MARKS® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J. MADE IN U.S.A.

RCA VICTOR



47-6042
(F2WW-1167)

45 RPM
"NEW ORTHOPHONIC"
HIGH FIDELITY



GO ON BY
(Stuart Hamblen)

Stuart Hamblen

TRADE MARKS® REGISTERED • MARCAS REGISTRADAS •

RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

NOT FOR SALE

LAURIE[©]

LAURIE RECORDS INC., NEW YORK



REVERSE

RECORD NO.

L 3164

Arch Music
Co., Inc.
ASCAP

Time: 2:35
P3KM-2363

Arranged and
conducted by
Glen Stuart

TINA TOLD ME
(Wally Gold-Sid Siegel)
RONNIE BAKER
"From the Motion Picture Corp. of
America production
"Two Before Zero"

NOT FOR SALE

NOT FOR SALE

LAURIE®

LAURIE RECORDS INC., NEW YORK

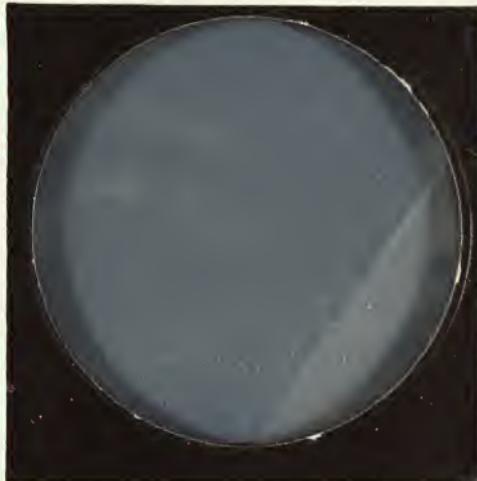
RELEASE

RECORD NO.

L 3164

Just Music
Corp.-BMI

RELEASE



LAND OF LOVE
(Welton Young-Brenda Lee Jones)

RONNIE BAKER

NOT FOR SALE

Time: 2:29
P3KM-2365

Arranged and
conducted by
Glen Stuart

RELEASE

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—“THE MASTER'S VOICE”—“RED SEAL”, REG. U. S. PAT. OFF.—RCA, REGISTERED TRADE MARK

RCA VICTOR

45 RPM

Record No.
48-0381-A
(21-0381-A)



THE RED WE WANT IS THE
RED WE'VE GOT
(In the Old Red, White and Blue)
(Jimmy Kennedy—Bickley Reichner)
Elton Britt
and the Skytoppers

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J., MADE IN U. S. A.

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", R.C.A.
S. PAT. OFF. U.S. & CANADA
REG. U.S. PAT. OFF.

RCA VICTOR

Record No.
48-0381-B
(21-0381-B)



RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N.J., MADE IN U.S.A.

**THERE'S A STAR SPANGLED BANNER
WAVING SOMEWHERE**
(Paul Roberts-Shelby Darnell)
Elton Britt
and the Skypoppers

MANUFACTURED BY
COMPO CO., LTD., CANADA

APEX

TRADE

MARK

BROADCAST UNDER

LICENSE ONLY

RECORD NO.

77056
(14018)
(2:34)

45 rpm

HEY FRIEND, SAY FRIEND
(Un Jour, Un Jour)
(Stephane Venne)

THE LEVEE LOUNGERS

13-119

MANUFACTURED BY
COMPO CO., LTD., CANADA

APEX

TRADE

MARK

BROADCAST UNDER

LICENSE ONLY

RECORD NO.

77056

(14019)

(3:05)

WAX TRAX

50

254

CANADA

(Bobby Gimby)

THE LEVEE LOUNGRERS

TOMLYN

Wilderness Music
BMI
2:35

No. 2
Produced by
Waylon Jennings
&
Jim Musil

RAY CORBIN

MAN OF CONSTANT SORROW

(Waylon Jennings)

TOMLYN

Wilderness Music
BMI
2:42

No. 2
Produced by
Ray Corbin
&
Jim Musil

RAY CORBIN

A HABIT I CAN BREAK

(Ray Corbin)

THE HIGHLAND ROCK

(Adapted by D. Reed)

Simon-Jackson/Tailormade — BMI

record

LIBERTY

audition

THE JOINER, ARKANSAS STATE
COLLEGE EXCHANGE STUDENTS
MARCHING BAND

MFD. BY LIBERTY RECORDS, INC.

2:00
F-55341

LB-1250

Instrumental
Producer:
Independent
Record Prod.
By D. Reed

HOLLYWOOD, CALIFORNIA, U. S. A.

HOP-SCOTCH

(Adapted by D. Reed)

Simon-Jackson/Tailormade — BMI

record



LIBERTY

audition

THE JOINER, ARKANSAS STATE
COLLEGE EXCHANGE STUDENTS
MARCHING BAND

MFD. BY LIBERTY RECORDS, INC.

1:45
F-55341
LB-1251
Instrumental
Producer:
Independent
Record Prod.
By D. Reed

HOLLYWOOD, CALIFORNIA, U. S. A.

HEY SHORTY!

(J. Castor-J. Pruitt)

NOT
FOR SALE

PROMOTIONAL
RECORD



Jimpire
Music Co.
BMI-2:40

Produced by:
CASTOR-
PRUITT
PRODUCTION
COMPANY

JIMMY CASTOR

Arranged by Jimmy Castor

P-2358

(45-25165)

100

HEY SHORTY (Part 2)

(J. Castor-J. Pruitt)

NOT
FOR SALE

PROMOTIONAL
RECORD



Jimpire
Music Co.
BMI-2:43

Produced by:
CASTOR-
PRUITT
PRODUCTION
COMPANY

JIMMY CASTOR

P-2358

(45-25166)

THE CITY

SPECIAL
RUSH
RESERVICE

**45 RPM
SIDE 1**

DISTRIBUTED BY
CBS RECORDS
CBS, INC.
51 WEST 52 STREET
NEW YORK CITY

ZS7 113
ZS7 113-1



ODE

RADIO STATION
COPY
NOT FOR SALE

SNOW QUEEN

-G. Goffin - C. King-
Produced by Lou Adler
Screen Gems-Columbia
Music, Inc. (BMI)
Time: 3:39

Major Records

REG. U.S. PAT. OFF.

MONO
Side 1
45 RPM

TJV-
DEMO-1
2:50

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Produced by Thomas J. Valentino Inc.
151 West 46th St.
New York, N. Y. 10036
(212) 248-4675

Major Records

REG. U.S. PAT. OFF.

MONO
Side 2
45 RPM

TJV-
DEMO-2
3:02

THE MAJOR PRODUCTION SOUND EFFECTS LIBRARY

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For Broadcast Only
OPERATION HEADSTART
as
EARLE DOUD & ALEN ROBIN
Present
SCORE 3 POINTS



PRO 4252

33 $\frac{1}{3}$ RPM

SIDE 1

Not For Sale

**THE OFFICIAL ROBIN-DOUD NATIONAL
POLITICAL SURVEY TEST**

1. True or False (1:05)
2. Multiple Choice (1:55)
3. The Survey Score (1:05)
4. Multiple Choice (1:54)

MFD. BY CAPITOL RECORDS, INC., U.S.A. © T.M. *Capitol* MARCA REG.

For Broadcast Only
OPERATION HEADSTART

as
EARLE DOUD & ALEN ROBIN
Present

SCORE 3 POINTS



SIDE 2

PRO 4253

33 $\frac{1}{3}$ RPM

Not For Sale

THE OFFICIAL ROBIN-DOUD NATIONAL POLITICAL SURVEY TEST

1. True or False (1:46)
2. Determination (:55)
3. Multiple Choice (2:12)

MFG. BY CAPITOL RECORDS, INC., U.S.A. A.T.M.
MARCH 1964

DON DeFORE
TALKS
METHODIST
TELEVISION

Don Hall, producer



*Introduction from "Hazel" Television Show
with Shirley Booth*

TIME 6:16 min.—33 $\frac{1}{3}$ R.P.M.

TV-RADIO MINISTRY RECORDING

Commission on Promotion and Cultivation
of The Methodist Church

Baton

RECORDS, INC.
New York City

RECORD NO.

BE 7001
Side A

45 R.P.M.
Extended Play
(EP-BA-1)

ROCK 'N ROLL

1. NINE O'CLOCK EXPRESS
2. LINDY ROCK

FRANK 'FLOORSHOW' CULLEY
ORCHESTRA

Baton

RECORDS, INC.
New York City

RECORD NO.

BE 7001
Side B

45 R.P.M.
Extended Play
(EP-BA-2)

ROCK 'N ROLL

1. SENT FOR YOU YESTERDAY
2. THAT GIRL

BUDDY TATE
ORCHESTRA

RHODY RECORDS

Pera Music Corp.
BMI (2:25)

RH 15
P4KM 7283

Arranged by
George Burke

MIAMI HOLIDAY (CHA-CHA)

(George Burke)

GEORGE BURKE

At The Hammond Organ

With The Art Tancredi Orch.

Tommy Terren Singers

Rhody Records

Cranston, R. I.

RHODY
RECORDS

Pera Music Corp.
BMI (1:50)

RH 15
P4KM 7284

OU LA LA LA CHA CHA
(George Burke)
GEORGE BURKE AND TRIO

Rhody Records
Cranston, R.I.

WIZDOM RECORDS

650-A

Produced by
JIMMY WISNER
& RON CARRAN
for JIM & I PROD.

Pub.: Trajames
Music (ASCAP)
Time: 2:49

EVERYBODY'S GOT THE FEELING
(Ted Bird)

TED BIRD & WAZOO

201-762-2504
© 1980

WIZDOM RECORDS

650-B

Produced by
JIMMY WISNER
& RON CARRAN
for JIM & I PROD.

Pub.: Trajames
Music (ASCAP)
Time: 3:31

SHE'S ALWAYS GOT
THE RIGHT THING TO SAY
(Ted Bird)

TED BIRD & WAZOO

201-762-2504

© 1980

joy



45-1237

(45-35)

Gam Music, Inc.
(BMI)

Time: 2:42

GO-8H-0522

VOCAL

with orchestra
and Chorus
HIGH FIDELITY

"TAKE MY LOVE OR SET ME FREE"

(G. Allen-R. Yocom)

IRV KOSTAL

Orchestra and Chorus

Vocal By:

DENNIS CARPENTER

JOY RECORDS CORP. • NEW YORK 11

joy



45-1237

(45-36)

Gam Music, Inc.
(BMI)

Time: 2:45

GO-8H-0521

INSTRUMENTAL
BLUES
with Chorus
HIGH FIDELITY

"A SONG OF THE BLUES"

(McWain-Yocom)

IRV KOSTAL

Orchestra and Chorus

JOY RECORDS CORP. • NEW YORK 11

GINO
RECORDS

LUCKY
(Steve Horvath)

STEREO
VI2050 A
Centazzo
Music Co.
ASCAP
(NR4842-1)

Time 3:31
Vocal By
Dick Albright
Produced By
DiMartino &
Quintavallo

**STEVE
PLUS FOUR**

—J. Petrangelo—E. Iannotti—
—R. Kettell—S. Horvath—

GINO
RECORDS

I'VE GOT A TALENT
(For Never Doin' Right)
(Steve Horvath)

STEREO
V12050 B
Centazzo
Music Co.
ASCAP
(NR4842-2)

Time 2:29
Vocal By
Steve Horvath
Produced By
DiMartino &
Quintavallo

**STEVE
PLUS FOUR**

—J. Petrangelo—E. Iannotti—
—R. Kettell—S. Horvath—

Record Promotion by:

HOWARD YORK

P.O. BOX 12

NEW KENSINGTON, PA 15068

GAMETIME RECORDS

1650 Broadway, Suite 1205,
New York, N.Y. 10019
(212) 246-3126

45 RPM
STEREO

© 1976
T V Music Co.
ASCAP

125
TIME: 2:07
© 1976

THE MAN IN THE ARENA

(Michael Stoner)

BERNIE KNEE
and his
All Americans

GAMETIME RECORDS

1650 Broadway, Suite 1205,
New York, N.Y. 10019
(212) 246-3126

**45 RPM
STEREO**

© 1976
**T V Music Co.
ASCAP**

**126
TIME: 2:24
© 1976**

CHEERS FOR THE BOYS OF BASEBALL

(Add Lovejoy & Michael Stoner)

**BERNIE KNEE
and his
All Americans**

Tempest

Tunxis Music
(BMI)
Time: 1:52

45-101-A
HB-185

SATURDAY NIGHT DANCE DATE
(Re Circo)

Vocal by Re Circo
Bobby Kaye Orchestra

Tempest

Tunxis Music
(BMI)
Time: 2:56

45-101-B
HB-186

FROM DAWN TILL DUSK

(Re Circo)

Vocal by Connie Vignone
Bobby Kaye Orchestra

ANCHOR

RECORD COMPANY, NEWARK,

N. J.

ANCHOR

45 RPM
RECORD

RECORD NO.

151

(1154)

Chorio Music
BMI
Time: 2:07



28

Produced by:
Jack Gold

"DADDY'S LITTLE GIRL"
(Burke, Gurlack)

JERRY COOPER
Arranged & Conducted by
Billy Mure

ANCHOR

RECORD COMPANY, NEWARK,

N. J.

ANCHOR

45 RPM
RECORD

RECORD NO.
151
(1155)

Jack Gold Music
Co. - ASCAP
Time: 2:22

28

Produced by:
Jack Gold

"NEVER LEAVE YOUR SUGAR OUT IN THE RAIN"

(J. Gold, A. Berman, A. Lewis)

JERRY COOPER

Arranged & Conducted by
Billy Mure

HAVEN

RECORDS

138 JONES ST., W. HAVEN, CONN.



UNBREAKABLE

45 R.P.M.

RECORD NO.

110 A

McGill Pub.
BMI

VITAMIN PILL

Vocal by RAY MARCO
THE BILL BENNETT
ORCHESTRA

HAVEN

RECORDS

138 JONES ST., W. HAVEN, CONN.

UNBREAKABLE

45 R.P.M.

RECORD NO.

110 B

McGILL Pub.
BMI

ALONE AND LONELY
Vocal by JOHNNY CORVO

THE BILL BENNETT
ORCHESTRA

HOLIDAY

RECORD CO.

1650 Broadway, Suite 803, N. Y. C.

UNBREAKABLE
45 R.P.M.

RECORD NO.
45-R 69-A

Roger Music Co.
(BMI)

BELLA BAMBINA
(Beautiful Baby)
(D'Attili)

16 Year Old
BOBBY MILANO

HOLIDAY

RECORD CO.

1650 Broadway, Suite 803, N. Y. C.

UNBREAKABLE
45 R.P.M.

RECORD NO.
45-R 69-B

Roger Music Co.
(BMI)

LOST WITHOUT YOU
(Silver-Craft)

16 Year Old
BOBBY MILANO

PULASKI

MFD. BY GOTHAM RECORD CORP., PHILADELPHIA, PA.

UNBREAKABLE

45 R.P.M.

RECORD NO.
PX 12 A
BN1

Pub: Andrea Music
SESAC

KATHY POLKA
(Nosek)

BEN NOSEK'S
PEN DEL ORCH.

PULASKI

MFD. BY GOTHAM RECORD CORP., PHILADELPHIA, PA.

UNBREAKABLE

45 R.P.M.

RECORD NO.

PX 12 B
BN2

Pub: Andrea Music
SESAC

ON THE SHIP - OBEREK
(Nosek)

BEN NOSEK'S
PEN DEL ORCH.

RED-MOR

RECORDS

Red-Mor (ASCAP)
2:37

710

CARISSIMO
(DeCaro-Taylor-Trainito)

MARIE MANTONE

RED-MOR RECORDS

Sion Music (BMI)
2:40

710

I PRAY
(SAIL AWAY, SAIL AWAY)
(Callahan-Lawrence)

MARIE MANTONE

Gospel Time

P R E S E N T S

181 A

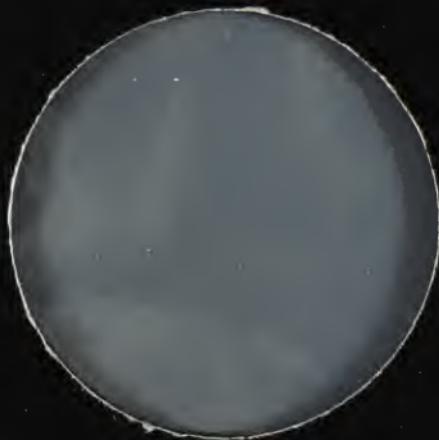
Pub. G.T.D.E.

B M I

Don & Earl

P. O. Box 181

Knoxville, Tenn.



**DON and EARL
County Style Gospel**

1. SMILING AT THE END OF THE ROAD (1:50)
2. PAULS MINISTRY (2:05)
3. I WANT TO SEE HEAVEN (1:55)

Gospel Time

P R E S E N T S

181B

Pub. G.T.D.E.

B M I

Don & Earl

P. O. Box 181

Knoxville, Tenn.



DON and EARL County Style Gospel

1. STROLL OVER HEAVEN (2:00)
2. HE'S MY FRIEND, HE UNDERSTANDS (2:15)
3. LET'S GO (1:40)

BEE JAY

Los Angeles, Calif.

RECORDS
INC.

BJ1000A
Merlin Music
ASCAP
2:20

45 RPM
Vocal

GEE DAD! IT'S A WURLITZER

Melvin Powers/Gene Kaine

DON MICHAEL

With Orchestra Conducted
By Buddy Bregman

1000

BEE JAY

Los Angeles, Calif.

RECORDS
INC.

BJ1000B
Marlen Music
ASCAP
2:32

45 RPM
Vocal

THE LIFE'S GONNA BE SAD WITHOUT YOU WALTZ

Howard Fenton Genz Bone

DON MICHAEL

With Orchestra Conducted
By Buddy Bregman

1660

Cadillac

PROMOTIONAL RECORD

45 R.P.M.

45 R.P.M.

Riviera Music
Time 2:55 (BMI)

180
(1010 A)

02166

ALL MINE
(Bond - Culbreth)
ANDY SHEPPARD
WITH
THE RAY CHARLES SINGERS
AND
SY OLIVER ORCHESTRA

Cadillac

PROMOTIONAL RECORD

45 R.P.M.

Riviera Music
Time 2:55 (BMI)

45 R.P.M.

180
(1011 B)

BECAUSE I KNOW
(Frances Bond)
ANDY SHEPPARD
WITH
THE RAY CHARLES SINGERS
AND
SY OLIVER ORCHESTRA

02166

THE
MESSENGERS
ORCHESTRA

45 RPM

HYS 105 A

SHIR BABOKER BABOKER

"PITOM KAM ADOM"

Arranged by: Heshy Wolfish

Produced by: Yehuda Isaacs

HY RECORDS:
The Best in Jewish Music

**THE
MESSENGERS
ORCHESTRA**

45 RPM

HYS 105 B

CHAZAK CHAZAK

**Arranged by: Heshy Wolfish
Produced by: Yehuda Isaacs**

**HY RECORDS:
The Best in Jewish Music**

I'LL FORGIVE YOU

(BUT I WON'T FORGET)

(Doc Pomus-Mort Shuman)



St. Louis Music
Corporation
BMI—2:15
204
(45-60379)

TONY PASTOR, JR.

MFD. IN U.S.A.

BOOK OF HAPPINESS

(Hal Gordon-Athena Hosey)



Gladys Music,
Inc.

ASCAP—2:05

204

(45-60380)

TONY PASTOR, JR.

MFD. IN U.S.A.

MZWAKHE



MZWAKHE CHANGE IS PAIN

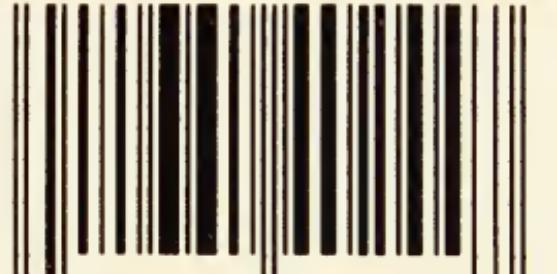
SIDE A: MANY YEARS AGO • BEHIND THE BARS •
THE BEAT • NOW IS THE TIME • CHANGE IS PAIN

SIDE B: THE DAY SHALL DAWN • TRIPLE M •
IGNORANT • WHAT A SHAME • I HAVE TRAVELED
• THE SPEAR HAS FALLEN • THE LAST STRUGGLE •
NGIZWA INGOMA, NGIZWA ISIKALO • SIS!
BAYASINYANYISA • UKULIMALA KWENQONDO



Rounder Records
One Camp Street
Cambridge, MA 02140
Rounder C-4024

© 1988 Rounder
Records Corp.



All words by Mzwakhe Mbuli
Music by Ian Herman, Morri Ua
Engineered and produced by L
Studios, early 1986

Ian Herman: drums
Jito Baloi: bass
"Simba" **Morri Uart:** guitar
Hamish Davidson/Lloyd Ross:
arrangements

Rick Van Heerden: alto solo
Hamish Davidson/Philip: o
Jannie "Hannepoot" Van To
Moegamet Damingo/Mark E
Ross: keyboards

Ian Herman/Jito Baloi: perc
Photography: Gideon Mendel
Design: Joanna Bodenweber
Notes by Bill Nowlin, drawn fr
supplied by Elisabeth D., Pirani
March and an interview with K
Ross.

Thanks to Themba Vilalcazi

All compositions by Shifty Mus

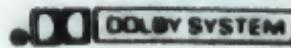
•DOOR SYSTEM

© 1988 Rounder Records Corp.
Rounder Records
One Camp Street
Cambridge, MA 02140

**Many Years Ago • Behind The Bars • The Beat •
Now Is The Time • Change Is Pain**



**MZWAKHE
Change Is Pain**



1

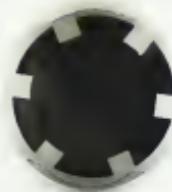
Rounder
C-4024



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Rounder Records
One Camp Street
Cambridge, MA 02140

The Day Shall Dawn • Triple M • Ignorant • What A Shame •
I Have Traveled • The Spear Has Fallen • The Last Struggle •
Ngizwa Ingoma, Ngizwa Isikalo • Sis! Bayasinyanya •
Ukullimala Kwengquondo



2

Rounder
C-4024



• DD DOLBY SYSTEM

MZWAKHE
Change Is Pain

SILVER SHIPS



©1982 Ed Van Fleet

Elfin Music Company
P.O. Box 915
Camden, Maine 04843



side one: The Magic
(29:37)

side two: The Mystery
(30:11)

Made in the U.S.A.

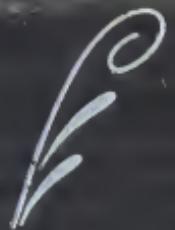
ELFIN MUSIC

SILVER SHIP

*The raindrop's but a star
Some people call them
They're made of all that
Or has yet to be told.*

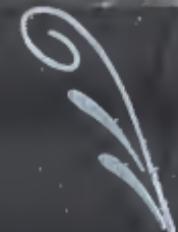
*They sing their songs upon
Before they kiss the earth
And in their transformations
They give all things new.*

*I long to join the silver
Whose gift has been my joy
To joyfully surrender a
For those who dwell before*



SYRCHESTRA

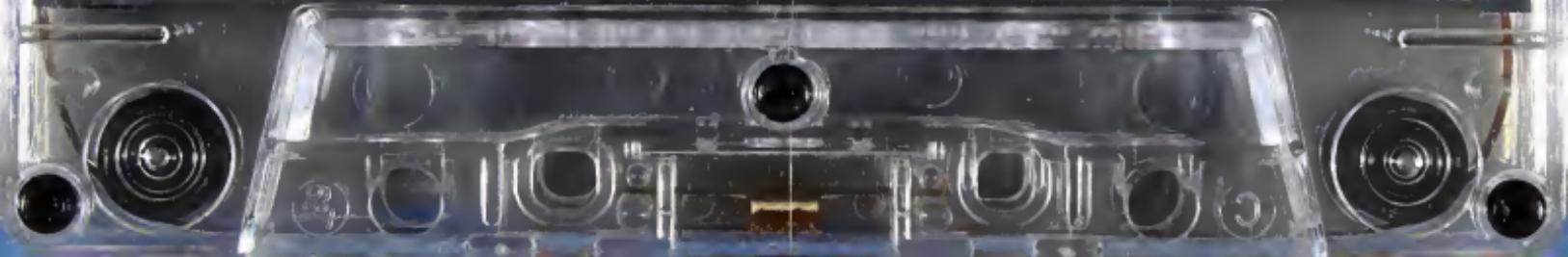
SILVER SHIPS

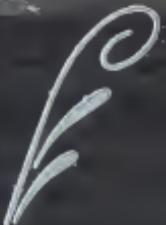


STEREO
DOLBY

SIDE ONE
(29:37)
THE
MAGIC

Written by Ed Van Fleet Engineered by John Wilson
Produced by Ed Van Fleet and John Wilson
© 1982 Ed Van Fleet





SYNCHESTRA

SILVER SHIPS



STEREO
DOLBY



SIDE TWO
(36:11)
THE
MYSTERY

Synchestra
P.O. Box 915
Camden, Maine 04843



IT'S NOT TOO LATE

Songs by Ben Tousley



IT'S NOT TOO LATE
songs by Ben Tousley



SIDE ONE

IT'S NOT TOO LATE
songs by Ben Tousley



SIDE TWO

A Guided Tour of Macintosh

SIDE 1



027-0013A Copyright © 1984 Apple Computer, Inc.

A Guided Tour of Macintosh

SIDE 2



027-0014A Copyright © 1984 Apple Computer, Inc.

A Guided Tour of MacProject

SIDE 1



Written and Produced By Bob Loftis
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A Guided Tour of MacProject

SIDE 2



Written and Produced By Bob Loftis
027-0020-A Copyright ©Apple Computer, Inc. 1984



A Guided Tour of MacWrite·MacPaint

SIDE 1



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A Guided Tour of MacWrite·MacPaint

SIDE 2



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PATCH THE PIRATE GOES TO SPACE

**My Name is Patch the Pirate / A Sailin' We Go / A Good
Example / We Thank Thee / Pigs Don't Live in Houses /
The Joy of Jesus / A Tender Heart**

**STEREO
MC020**



SIDE 1

**©1982 Musical Ministries
P.O. Box 6524
Greenville, So. Carolina 29606**



PATCH THE PIRATE GOES TO SPACE

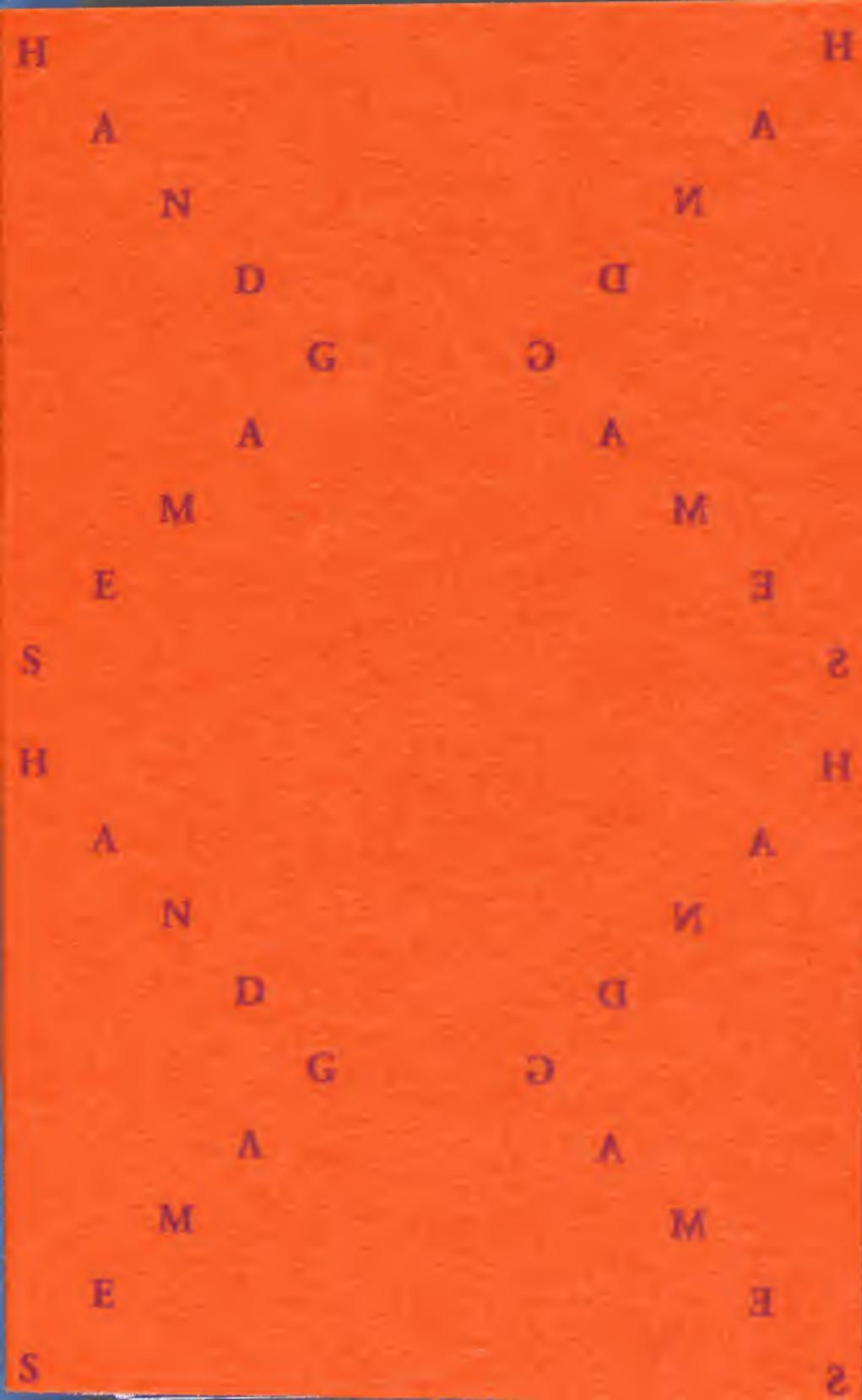
Sharing / Keep Walking with the Lord / Be Ye Kind /
Obey Right Away / He's So Great / Helpers /
Sailin' Home

STEREO
MC020

SIDE 2

©1982 Musical Ministries
P.O. Box 6524
Greenville, So. Carolina 29606



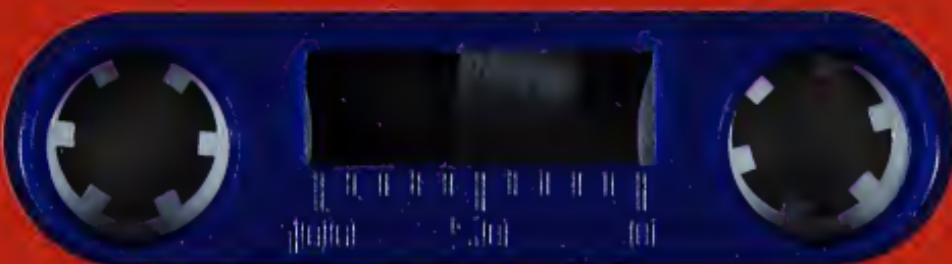


100% of proceeds donated to the Indigenous

selected: m.klausman

sequenced: p.prezioso

H A N D G A M E S



<https://www.youtube.com/watch?v=cx94l3y0cBw>

<https://www.youtube.com/watch?v=C9Hzah5RCOs>

<https://www.youtube.com/watch?v=MdiutIQHEkk>

<https://www.youtube.com/watch?v=QCKVtGJOM7A>

<https://www.youtube.com/watch?v=DIn4LAMG-qE>

https://www.youtube.com/watch?v=H9R_tw2tyHE

https://www.youtube.com/watch?v=byyH4_Mb4mE

<https://www.youtube.com/watch?v=mNH3NsbS8J8>

<https://www.youtube.com/watch?v=VeXAkC7xhPk>

https://www.youtube.com/watch?v=mM9YU7_ndCg

<https://www.youtube.com/watch?v=hDtxWhotLhY>

<https://www.youtube.com/watch?v=13AZtmqU6ZI>

<https://www.youtube.com/watch?v=7aYAww7aP3g>

<https://www.youtube.com/watch?v=laqyupivp4w>

https://www.youtube.com/watch?v=D8DRas_HCfI

https://www.youtube.com/watch?v=fSRUpfA_hyE



SURE

MUSIC & RECORD CO., INC.
P.O. BOX 94, BROOMALL, PA. 19088

SIDE A

PRODUCED BY
TONE-CRAFT MUSIC
& RECORD CO., INC.

SS VOLUME 700

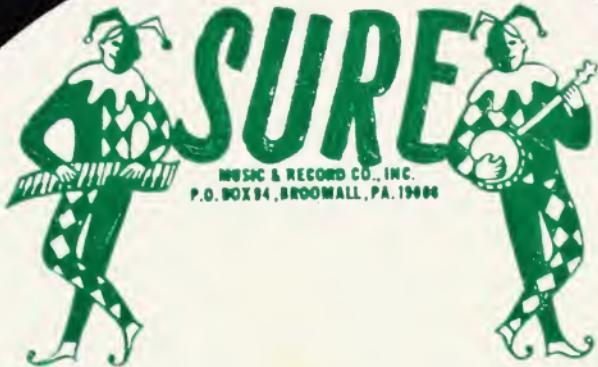
"True Stereo with 3-D Sound"

"MOST REQUESTED TV FAVORITES"

LARRY FERRARI

AT THE ORGAN

- | | |
|--------------------------------|------|
| 1. "MOONGLOW"—"PICNIC" . . . | 2:42 |
| 2. "BLUE TANGO" | 2:54 |
| 3. "ALLEY CAT" | 2:36 |
| 4. "GREEN EYES" | 2:44 |
| 5. "HELLO DOLLY" | 2:06 |
| 6. "ONCE IN A WHILE" | 3:33 |



MUSIC & RECORD CO., INC.
P.O. BOX 94, BROOMALL, PA. 19008

SIDE B

PRODUCED BY
TONE-CRAFT MUSIC
& RECORD CO., INC.

SS VOLUME 700
"True Stereo with 3-D Sound"

"MOST REQUESTED TV FAVORITES" **LARRY FERRARI** AT THE ORGAN

1. "APRIL IN PORTUGAL" 2:29
2. "IN THE GOOD OLD SUMMERTIME—
BY THE SEA" * 2:03
3. "ST. LOUIS BLUES" 2:38
4. "DIANE" AND "CHARMAINE" . . 2:17
5. "HAWAIIAN WEDDING SONG" . 3:17
6. "TENNESSEE WALTZ" 2:43
7. "FASCINATION" 2:44

* Published by Tone-Craft Music Publ. (BMI)

LIBRARY OF CONGRESS TALKING BOOK
SOLELY FOR THE USE OF THE BLIND



**PHYSICAL FITNESS
FOR YOU**
by Bonnie Prudden

6 IN 3 RECORDS

No. 528

Copyright 1964 by Fitness for the
Handicapped, Inc.

Read by Bonnie Prudden

Recorded by permission, 1964
Publ. by Fitness for the Handicapped, Inc.

(44077 - 44078)

16 2/3 RPM

PROVIDED
PRODUCED BY THE U.S. GOVERNMENT THROUGH THE LIBRARY OF CONGRESS

24077

BURBANK, HOME OF WARNER BROS. RECORDS



GATE OF DREAMS

THE CLAUS OGERMAN ORCHESTRA

PRODUCED BY TOMMY LIPUMA

RECORDED AND MIXED BY AL SCHMITT

COMPOSED, ARRANGED AND CONDUCTED BY CLAUS OGERMAN

1. TIME PASSED AUTUMN (PART I) 4:10

BS 3006

SIDE I

2. TIME PASSED AUTUMN (INTERLUDE 2:48
AND PART II) Guitar Solo: GEORGE BENSON

3. TIME PASSED AUTUMN (PART III) 4:52
Electric Piano Solo: JOE SAMPLE
Alto Sax Solo: DAVID SANBORN

4. CAPRICE 4:48
Tenor Sax Solo: MICHAEL BRECKER

5. AIR ANTIQUE 2:53

All selections published by
Glamourous Music Inc.-ASCAP/GEMA

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GATE OF DREAMS

THE CLAUS OGERMAN ORCHESTRA

PRODUCED BY TOMMY LIPUMA

RECORDED AND MIXED BY AL SCHMITT

COMPOSED, ARRANGED AND CONDUCTED BY CLAUS OGERMAN

BS 3006

SIDE II

1. NIGHT WILL FALL

Alto Sax Solo: DAVID SANBORN

Organ Solo: JOE SAMPLE

8:14

2. NIGHT WILL FALL (INTERLUDE AND
CONCLUSION)

2:33

3. A SKETCH OF EDEN

6:40

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"PEACE THROUGH LOVE AND SONG"

1. THE FIRST CHRISTMAS
(George A. Betar, Jr.)
2. REFLECTIONS OF A LOST DREAM
(Donald Rowan)
3. A CHANCE TO GROW
(Donald Rowan)
4. DAY OF REST
(Flora M. Robertson)

SIDE I

Time: 27:28



RM7005-Vol. 6
STEREO

5. ILLUSION OF LOVE
(Alice J. Mills)
6. YOU DON'T CARE
(Anthony Gorski)
7. SPECIAL DADDY
(Esther MacKenzie)
8. THE WAY I HAVE ALWAYS DONE
(R.D. Wyatt)
9. MY LIFE IS WORTH LIVING ONCE
MORE
(David L. Rice)
10. SO IN LOVE WITH YOU
(James E. (Sonny) Bryant)

4200 Central Pike Hermitage, Tenn. 37076



"PEACE THROUGH LOVE AND SONG"

1. LETTER TO MAMA
(Donald Flahive)
2. MY SHIP
(Carl Williams)
3. I'M THE GIRL THAT MEN FORGET
(Dorothy Ferruzzi)
4. BORN WITHOUT A NAME
(Frances Messer)

SIDE II

Time: 23:21

RM7005-Vol. 6
STEREO

5. LOVELESS
(Dorothy Santiago)
6. HOW DO I ASK TO LOVE THE ANGEL
(Randy W. Hudson)
7. IT'S A FATHER'S WORLD
(Stephen Zande)
8. AS ONE
(John M. Davis)
9. THERE WILL ALWAYS BE A PLACE,
DEAR, IN MY HEART FOR YOU
(Peter J. Scarzafava)
10. HOBO COWBOY
(Lou Miller)

4200 Central Pike Hermitage, Tenn. 37076

BRIGHT SOUND EXPRESS

Putting The Pieces Together

M.A.S. Productions

Stereo

Side 1
CSS 301A

1. Heartaches By The Number — Polka
2. Happy Musicians — Polka
3. Patties — Oberek
4. Hey Cavalier — Polka
5. Easy Does It — Polka

BRIGHT SOUND EXPRESS

Putting The Pieces Together

M.A.S. Productions

Stereo

Side 2
CSS 301B

1. Life and Happiness — Polka
2. Kochalam Chlopczyka — Waltz
3. Rosie's My Baby — Polka
4. Spanish Eyes
5. B.S.E. International — Polka

COMPOSERS RECORDINGS INC.



AMERICAN ACADEMY
AND INSTITUTE OF ARTS
AND LETTERS COMPOSERS AWARD

SIDE 1

CRI SD 434-A
stereophonic

VIVIAN FINE
QUARTET FOR BRASS (1978)

RONALD K. ANDERSON and ALLAN DEAN, trumpeters;
DAVID JOLLEY, French hornist; LAWRENCE BENZ, bass
trombonist

MOMENTI (1978)
LIONEL NOWAK, pianist

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AMERICAN ACADEMY
AND INSTITUTE OF ARTS
AND LETTERS COMPOSERS AWARD

SIDE 2

CRI SD 434-B
stereophonic

VIVIAN FINE
MISSA BREVIS (1972)

1. Praeludium; Kyrie; Omnim
2. Omnim visibilium et invisibilium
3. Lacrymosa
4. Teste David cum Sibylla
5. Dies Irae
6. Eli, Eli, Lomo asov toni
7. Sanctus
8. Ormein

JAN DeGAETANI, mezzo-soprano; ERIC BARTLETT,
DAVID FINCKEL, MICHAEL FINCKEL,
MAXINE NEUMAN, cellists

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**DEMONSTRATION
NOT FOR SALE**

**SHAKTI With
JOHN McLAUGHLIN
A HANDFUL OF BEAUTY**

PC 34372
STEREO

SIDE 1
AL 34372
© 1977 CBS Inc.

1. LA DANSE DU BONHEUR 4:48
-J. McLaughlin - L. Shankar-
2. LADY L 7:23 -L. Shankar-
3. INDIA 12:31
-J. McLaughlin - L. Shankar-

“COLUMBIA”
MARCAS REG. PRINTED IN U.S.A.

**DEMONSTRATION
NOT FOR SALE**

**SHAKTI With
JOHN McLAUGHLIN
A HANDFUL OF BEAUTY**

PC 34372
STEREO

SIDE 2
BL 34372
© 1977 CBS Inc.

1. KRITI 2:58
-Traditional South Indian Composition-
-Arr. by J. McLaughlin - L. Shankar-
2. ISIS 15:11 -J. McLaughlin - L. Shankar-
3. TWO SISTERS 4:41
-J. McLaughlin-

“COLUMBIA”
MARCAS REG. PRINTED IN U.S.A.



RUBIN MITCHELL TRIO

SM-1002

SIDE A

33 $\frac{1}{3}$ RPM

1. LIZA JANE (L'IL) TIME: 3.08
(De Lacheau) Miller Music Corp. ASCAP
2. CHANCES ARE TIME: 3.24
(Stillman-Allen) International Korwin Corp. ASCAP
3. LIMBO ROCK TIME: 2.33
(Strange) Four Star Music Co. ASCAP
4. JITTERBUG WALTZ TIME: 3.25
(Waller-Manners-Green) Robbins Music Corp. ASCAP
5. MY COOKIE AND ME TIME: 3.06
(Lloyd Pinckney) Handy Bros. Music Co., Inc. ASCAP
6. HOW HIGH THE MOON TIME: 2.48
(Lewis-Hamilton) Chappel & Co., Inc. ASCAP



RUBIN MITCHELL TRIO

SM-1002

SIDE B

33 $\frac{1}{3}$ RPM

1. ON GREEN DOLPHIN STREET TIME: 5.06
(Bronislau Kaper-Ned Washington) Leo Feist Inc. ASCAP
2. WATERMELON MAN TIME: 3.30
(Ellington) American Academy of Music Inc. ASCAP
3. THAT'S ALL TIME: 2.44
(Haymes-Brandt) Travis Music Company BMI
4. MAMA LOOK A BOO BOO (Shut Your Mouth Go Away) TIME: 2.57
(Lord Melody) Dutchess Music Corp. BMI
5. I REMEMBER APRIL: TIME: 3.13
(DePaul-Raye-Johnson) Leeds Music Corp. ASCAP

TR RECORDS

TRC-111
©1985 TR Records

Side 1
Stereo 33 $\frac{1}{3}$

Choses vues à droites et à gauche

4'26"

Kenneth Goldsmith, violin

John Jensen, piano

Sports et Divertissements

18'00"

John Jensen, piano

Odette deLécluse, narration

Erik Satie

TR RECORDS

The Mirecourt Trio

Kenneth Goldsmith, violin

John Jensen, piano

Terry King, cello

TRC-111

©1985 TR Records

Side 2

Stereo 33 $\frac{1}{3}$



Aperitif

7'03" total time with pauses

Entertainments

20'43" total time with pauses

I. Forcefully	6'46"
II. Playfully	4'25"
III. Delicately: simply	5'34"
IV. With drive but lightly	3'37"

Thomas Benjamin

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SIDE A

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SH-001
STEREO

THE HARP KEY — Crann Nan Teud
Alison Kinnaird

1. RORY DALL'S PORT 4.11
2. PRINCESS AUGUSTA*
(N. Gow Arr. A. Kinnaird) 1.48
3. THE ROYAL LAMENT (Caoineadh Rioghail) 2.54
4. GLENLIVET / CASTLE DRUMMOND 2.20
5. BALQUHIDDER 2.04
6. FLIUCH AN OIDHCHE / HEMAN DUBH 1.55
7. PORT ATHOLL 3.42
8. KILLIECRANKIE 3.05

All tracks Trad. except *

All tracks arr. by Alison Kinnaird

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SIDE B



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SH-001
STEREO

THE HARP KEY — Crann Nan Teud
Alison Kinnaird

1. THE LAMENT FOR THE HARP KEY* (Cumha Crann Nan Teud) (Trad. Arr. Collinson/Kinnaird) 8.11
2. THE KID ON THE MOUNTAIN 2.07
3. CONTEMPT FOR FIDDLERS (Fuath Nam Fidhleirean) 1.57
4. CHAPEL KEITHACK**
(Wm. Marshall Arr. A. Kinnaird) 2.48
5. GRANTOWN-ON-SPEY (Baile Nan Grannach) 2.39
6. PORT PATRICK 2.59

All tracks Trad. except **

All tracks arr. by Alison Kinnaird except *

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SIDE A
STEREO

Aim-S 685

1. Fun with Numbers

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Aim

Record Distribution, Inc.

**PLAYHOUSE PRESENTATION OF
MORE FUN WITH NUMBERS**

SIDE B
STEREO

Aim-S 685

1. More Fun with Numbers

MFG. &

DIST. BY

AIM RECORD

DISTRIBUTION, INC.

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For: R & S Nakamura Investment Company

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instructed
on filmstrip



Advance
frame each
time you hear
the special tone

For use with
PROJECTOR
title

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JUNIOR HIGH SCHOOL LIBRARY

THE LADY OF SHALOTT

BY ALFRED LORD TENNYSON

33 $\frac{1}{3}$ RPM

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GREAT BRITISH NARRATIVE POEMS

Start
record as
instructed
on filmstrip



Filmstrip
will
advance
automatically

For use on AUTOMATIC PROJECTOR
with filmstrip of the same title

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XTAC 21266

THE LADY OF SILALOTT

BY ALFRED LORD TENNYSON

33 $\frac{1}{3}$ RPM

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RD
821
B

Browning, Robert
The Pied Piper

with filmstrip of the same title

NO. 5235

AFAC-191267

**THE PIED PIPER
OF HAMELIN**

BY ROBERT BROWNING

33 $\frac{1}{2}$ RPM

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May 1964 U.S.A.

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GREAT BRITISH NARRATIVE POEMS

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on AUTOMATIC PHONOGRAPH
with filmstrip of the same title

NO. 5235

XTAC-121268

THE PIED PIPER OF HAMELIN

BY ROBERT BROWNING

33½ RPM

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Made in U.S.A.

ENCYCLOPAEDIA BRITANNICA FILMS



DAVE GUARD
and the
WHISKEYHILL SINGERS

1. THE BANKS OF THE OHIO (3:03)
(Traditional-Arranged by Lee Hays)

STEREO

ST-1728 1
(ST1-1728)

2. PLANE WRECK AT LOS GATOS (DEPORTEES)
(4:35) (Woody Guthrie-Martin Hoffman)
3. THE BONNIE SHIP, THE DIAMOND (2:32)
(Adapted by Peggy Seeger-Ewan Mac Coll)
4. SHINE THE LIGHT-ON, ME (SALOMILA) (2:49)
(Arranged and Adapted by
Guard-Faryar-Henske-Wheat)
5. THE WILD RIPPLING WATER (2:35)
(Arranged and Adapted by
Guard-Faryar-Henske-Wheat)
6. BRADY AND DUNCAN (2:40)
(Arranged and Adapted by
Guard-Faryar-Henske-Wheat)

MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M. MARCA REG. + U. S. PAT. NO. 2,691,859



DAVE GUARD
and the
WHISKEYHILL SINGERS

STEREO

ST-1728 2
(ST2-1728) 2

1. RIDE ON RAILROAD BILL (2:10)
(Arranged and Adapted by Dave Guard)

2. SOY LIBRE (2:40)
(Arranged and Adapted by Guard-Faryar-Henske-Wheat)

3. WE'RE THE WORLD'S LAST AUTHENTIC PLAYBOYS
(3:50) (Dave Wheat-Bill Loughborough)

4. NOBODY KNOWS YOU WHEN YOU'RE
DOWN AND OUT (3:40) (Jimmy Cox)

5. ISA LEI (3:35) (Arranged and Adapted
by Guard-Faryar-Henske-Wheat)

6. WHEN THE WAR BREAKS OUT
IN MEXICO (2:12)

(Erich Schwandt-Mary Anne Moss)

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MUSICAL

LITTLE WOMEN

by

Louisa M. Alcott

(abridged)

33 $\frac{1}{3}$

Long Playing

Edited and Recorded by

Betty Beyer Kivell

MSB60039 A

SOUND BOOKS



MUSICAL

LITTLE WOMEN

by
Louisa M. Alcott
(abridged)

33 $\frac{1}{3}$

Long Playing

Edited and Recorded by
Betty Beyer Kivell

MSB60039 B

SOUND BOOKS



SPOKEN ARTS



SA 833

Made in U.S.A.

SIDE ONE

NS-QP-6375

THE ILIAD of HOMER

Translated and read by ENNIS REES

Presented by Arthur Luce Klein

33 1/3 RPM

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SPOKEN ARTS

SA 833

Made in U.S.A.

SIDE TWO

NE-OP-0379

THE ODYSSEY of HOMER

Translated and read by ENNIS REES

Presented by Arthur Luce Klein

33 1/2 RPM

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SPOKEN ARTS

DAG HAMMARSKJOLD
JUNIOR HIGH SCHOOL LIBRARY

**THE SONG OF PAUL BUNYAN AND
TONY BEAVER**

SA 954

Made in U.S.A.

Side One

SA 954

Read by Ennis Rees

- Band 1: Little Paul (2'22")
- Band 2: The Winter of the Blue Ox (4'54")
- Band 3: Babe the Blue Ox (4'04")
- Band 4: Paul's Men (6'22")
- Band 5: Dinners on the Big Onion (2'46")
- Band 6: Making Geography (2'35")
- Band 7: The Spring of the Rain That Came Up From China (3'04")

Presented by Arthur Luce Klein
33 1/3 RPM

Rec 1

398.22



SPOKEN ARTS

Record
398.22

Rec 1

THE SONG OF PAUL BUNYAN AND
TONY BEAVER

SA 954

Made in U.S.A.

Side Two
SA 954

- Read by Ennis Rees
- Band 1: Tony Beaver and Little Buddy (2'26")
 - Band 2: The Wonderful Dewdrop (5'03")
 - Band 3: The Big Music (7'50")
 - Band 4: The Contest (1'53")
 - Band 5: The World's Funny-Bone (3'55")
 - Band 6: Something Solemn (5'00")

Presented by Arthur Luce Klein
33 $\frac{1}{3}$ RPM



Clifton

1135 MAIN AVENUE

CLIFTON, N.J. 07011

(201) 365-0049

**THE
SAINTS**

LP-2007
SIDE 1

33 1/3 RPM
Produced by
Mike DeFlorio

1. TONIGHT (Could Be The Night)
2. COULD THIS BE MAGIC
3. SOFT SHADOWS
4. SO TOUGH
5. BEGINNING TO LOVE YOU
6. I'M SO YOUNG
7. TRAVELING STRANGER

Clifton

1135 MAIN AVENUE

CLIFTON, N.J. 07011

(201) 365-0049

**THE
SAINTS**

LP-2007
SIDE 2

33 1/3 RPM
*Produced by
Mike DeFlorio*

1. ZING
2. SIXTEEN CANDLES
3. CRAZY FOR YOU
4. WHY DO FOOLS FALL IN LOVE
5. I'M ON THE OUTSIDE LOOKING IN
6. MY VOW TO YOU
7. TEARS ON MY PILLOW

SPOKEN ARTS



SA 887
Made in U.S.A.

Side One
SA 887

THE FOLIO THEATRE PLAYERS PRODUCTION OF TWELFTH NIGHT

by William Shakespeare

Directed by

Christopher Casson and William Styles

CAST

Narrator: Christopher Casson - Orsino: Denis Brennan
Sebastian: Patrick MacLarren Antonio: Michael Mara

A Sea Captain: Dermot Tuohy Valentine: Michael Mara

Curio: William Styles - Sir Toby Belch: Dermot Tuohy

Sir Andrew Aguecheek: William Styles Malvolio: John Franklyn

Feste: Christopher Casson Olivia: Eithne Dunne

Viola: Eve Watkinson Maria: Barbara McCaughey

Presented by Arthur Luce Klein

33 1/3 RPM

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SPOKEN ARTS



SA 887
Made in U.S.A.

Side Two
SA 887

THE FOLIO THEATRE PLAYERS PRODUCTION OF
TWELFTH NIGHT

by William Shakespeare

Directed by

Christopher Casson and William Styles
CAST

Narrator: Christopher Casson - Orsino: Denis Brennan
Sebastian: Patrick MacLarnon - Antonio: Michael Mara
A Sea Captain: Dermot Tuohy - Valentine: Michael Mara
Curio: William Styles - Sir Toby Belch: Dermot Tuohy
Sir Andrew Aguecheek: William Styles - Malvolio: John Franklin
Feste: Christopher Casson - Olivia: Eithne Dunne
Viola: Eve Watkinson - Maria: Barbara McCaughey

Presented by Arthur Luce Klein
33 1/3 RPM

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SPOKEN ARTS



SA 894

Made in U.S.A.

Side One

SA 894

THE FOLIO THEATRE PLAYERS PRODUCTION OF

THE WINTER'S TALE

by William Shakespeare

Directed by Christopher Casson and William Styles

CAST

Narrator and Time, as Chorus: Christopher Casson

Leontes: Chris Curran Camillo: David Kelly

Antigonus: John Franklyn — Hermione: Eve Watkinson

Peroita: Finnuala O'Shannon — Paulina: Pamela Mant

Polixenes: Fred Johnson — Florizel: James Norton

Autolycus: Christopher Casson — Old Shepherd: John Franklyn

Clown: William Styles — A Lord: Christopher Casson

A Servant: William Styles

Presented by Arthur Luce Klein

33 1/3 RPM

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SPOKEN ARTS

SA 894

Made in U.S.A.

Side Two

SA 894

THE FOLIO THEATRE PLAYERS PRODUCTION of

THE WINTER'S TALE

by William Shakespeare

Directed by Christopher Casson and William Styles

CAST

Narrator and Time, as Chorus: Christopher Casson
Leontes: Chris Curran — Camillo: David Kelly

Antigonus: John Franklyn — Hermione: Eve Watkinson

Perdita: Finnuala O'Shannon — Paulina: Pamela Mant

Polixenes: Fred Johnson — Florizel: James Norton

Autolycus: Christopher Casson — Old Shepherd: John Franklyn

Clown: William Styles — A Lord: Christopher Casson

A Servant: William Styles

Presented by Arthur Luce Klein

33 1/3 RPM

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CROKEN ARTS

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HILTON EDWARDS and MICHEAL MacLIAMMÓIR
DUBLIN GATE THEATRE PRODUCTION

SA 810

Made in U.S.A.

Side One

M8OP-9645

HILTON EDWARDS in
THE MERCHANT OF VENICE
by William Shakespeare
Directed by HILTON EDWARDS

CAST

Narrator: Patrick McLarnon - Antonio: Dermot Touhy - Bassanio: Micheál MacLiammóir - The Prince of Arragon: Micheál MacLiammóir - The Prince of Morocco: Micheál MacLiammóir - Salanio: Dermot Touhy
Salerio: Patrick McLarnon - Gratiano: Norman Rodway - Lorenzo: James Neylin - Shylock: Hilton Edwards - Tubal: Christopher Casson - Portia: Shelah Richards - Nerissa: Marie Conmee - Jessica: Genevieve Lyons - The Duke of Venice: James Neylin

Presented by Arthur Luce Klein

33 1/3 RPM

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SPOKEN ARTS



HILTON EDWARDS and MICHEAL MacLIAMMÓIR
DUBLIN GATE THEATRE PRODUCTION

SA 810

Made in U.S.A.

Side Two

MBOP-9646

HILTON EDWARDS in
THE MERCHANT OF VENICE
by William Shakespeare
Directed by HILTON EDWARDS

CAST

Narrator: Patrick McLarnon - Antonio: Dermot Touhy - Bassanio: Micheál MacLiammóir - The Prince of Arragon: Micheál MacLiammóir - The Prince of Morocco: Micheál MacLiammóir - Salanio: Dermot Touhy - Shylock: Hilton Edwards - Portia: Shelah Richards - Nerissa: Maria Connee - Jessica: Genevieve Lyons - The Duke of Venice: James Neylin

Presented by Arthur Luce Klein

33 1/3 RPM

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

CROKEN ARTS

R 73

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HILTON EDWARDS and MICHEAL MacLIAMMOIR
DUBLIN GATE THEATRE PRODUCTION

SA 782

Made in U.S.A.

SIDE 1

LOSP-2127

HILTON EDWARDS in MACBETH by William Shakespeare
with MICHAEL MacLIAMMOIR as Macduff
Directed by HILTON EDWARDS

CAST

Narrator: Patrick McLarnon

1st Witch: Genevieve Lyons - 2nd Witch: Michael Lawlor

3rd Witch: Maureen Tool - Banquo: Christopher Casson

Macbeth: Hilton Edwards - Lennox: James Neylin

Kiss: Patrick Bedford - Lady Macbeth: Nancy Manningham

Macduff: Micheal MacLiammoir

Malcolm: James Neylin

A Doctor: James Neylin

A Gentlewoman: Genevieve Lyons

Assistant director: William Styles

Presented by Arthur Luce Klein

33 1/2 RPM

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SPOKEN ARTS



HILTON EDWARDS and MICHEAL MacLIAMMOIR
DUBLIN GATE THEATRE PRODUCTION

SA 782

Made in U.S.A.

SIDE 2

LOSP-2128

HILTON EDWARDS in MACBETH by William Shakespeare
with MICHAEL MacLIAMMOIR as Macduff

Directed by HILTON EDWARDS

CAST

Narrator: Patrick McLarnon

1st Witch: Genevieve Lyons - 2nd Witch: Michael Lawlor

3rd Witch: Maureen Toal - Banquo: Christopher Casson

Macbeth: Hilton Edwards - Lennox: James Neylin

Ross: Patrick Bedford - Lady Macbeth: Nancy Manningham

Macduff: Micheal MacLiammoir

Malcolm: James Neylin

A Doctor: James Neylin

A Gentlewoman: Genevieve Lyons

Assistant directors: William Styles

Presented by Arthur Luce Klein

33 1/3 RPM

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SAPOKEN ARTS

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HILTON EDWARDS and MICHEAL MacLIAMMOIR
DUBLIN GATE THEATRE PRODUCTION

SA 781

Made in U.S.A.

SIDE 1

LO8P-2125

also performed at the Castle of Elsinore, 1952, and in Athens and London

MICHAEL MacLIAMMOIR in
HAMLET by William Shakespeare
Directed by HILTON EDWARDS

CAST

Narrator: Patrick McLauren

Hamlet: Micheal MacLiammoir • Horatio: James Neylin

Marcellus: Michael Lawlor • Bernardo: Seamus Lee

The Ghost and King Claudius: Hilton Edwards

Queen Gertrude: Nancy Manningham

Polonius and 1st Player: Christopher Casson

Player Queen: Genevieve Lyons • Ophelia: Maureen Teal

Ladie: Patrick Bedford

Assistant director: William Styles

Presented by Arthur Luce Klein

33 1/3 RPM

SPOKEN ARTS



HILTON EDWARDS and MICHEAL MacLIAMMOIR
DUBLIN GATE THEATRE PRODUCTION

SA 781

Made in U.S.A.

SIDE 2

LOBP-2126

also performed at the Castle of Elsinore, 1952, and in Athens and London

**MICHAEL MacLIAMMOIR in
HAMLET by William Shakespeare
Directed by HILTON EDWARDS**

CAST

Narrator: Patrick McLarnon

Hamlet: Micheal MacLiammoir - Horatio: James Neylin
Marcellus: Michael Lawlor - Bernardo: Seamus Lee

The Ghost and King Claudius: Hilton Edwards

Queen Gertrude: Nancy Manningham

Polonius and 1st Player: Christopher Casson

Player Queen: Genevieve Lyons - Ophelia: Maureen Tool

Laertes: Patrick Bedford

Assistant director: William Styles

Presented by Arthur Luce Klein

33 1/3 RPM

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED



LONG PLAYING
LARGA DURACION

MICROGROOVE
MICROGROOGO

ESTANDO CONTIGO
Con Charlie Figueroa

Lado 1

MF-3209

- 1 - ARRULLO DE PALMAS - Bolero (Ernesto Lecuona)
- 2 - TODO LO QUE ME PIDAS - Guaracha (J. R. Ortiz)
- 3 - POR TUS OJOS - Bolero (P. P.)
- 4 - TU SERAS MIA - Bolero (P. P.)
- 5 - OLGA - Bolero (Pedro Florez)
- 6 - QUE TE PASA - Bolero (P. Florez)

(300269-A)

MANUFACTURED BY MIAMI RECORDS - MIAMI, FLORIDA - U.S.A.

LONG PLAYING
LARGA DURACION

MICROGROOVE
MICROGROSCOPICO



ESTANDO CONTIGO
Con Charlie Figuereo

Lado 2

MF-3209

- 1- NO LLORES MAS - Bolero (P. P.)
- 2- ESTANDO CONTIGO - Bolero (Don Felo)
- 3- IRRESISTIBLE - Bolero (Pedro Florez)
- 4- LA VIDA ES UN SUEÑO - Bolero
(Arsenio Rodriguez)
- 5- NO TE IMPORTE SABER - Bolero
(R. Teaset)
- 6- MARGIE - Bolero (P. Florez)

(300269-B)

MANUFACTURED BY MIAMI RECORDS - MIAMI, FLORIDA - U.S.A.

ABC-PARAMOUNT



RAY CHARLES
GREATEST HITS

ABC-415

Side 1

FULL COLOR
FIDELITY
 $33\frac{1}{3}$ RPM

1. THEM THAT GOT IT (R. Harper-R. Charles) (2:47)
2. GEORGIA ON MY MIND (S. Gorrell-H. Carmichael) (3:37)
3. UNCHAIN MY HEART (A. Jones-F. James) (2:52)
4. I'M GONNA MOVE TO THE OUTSKIRTS OF TOWN (W. Weldon) (3:38)
5. THE DANGER ZONE (P. Mayfield) (2:22)
6. I'VE GOT NEWS FOR YOU (R. Alfred) (4:29)

A PRODUCT OF ABC-PARAMOUNT RECORDS, INC.

ABC-PARAMOUNT®

RAY CHARLES GREATEST HITS

ABC-415
Side 2



FULL COLOR
FIDELITY
33 1/3 RPM

1. HIT THE ROAD JACK.
(P. Mayfield) (2:00)
2. RUBY
(M. Parish-H. Roemheld) (3:51)
3. I WONDER
(C. Gant-R. Leveen) (2:30)
4. STICKS AND STONES
(T. Turner) (2:14)
5. BUT ON THE OTHER HAND BABY
(R. Charles-P. Mayfield) (3:11)
6. ONE MINT JULEP
(R. Toombs) (3:02)

A PRODUCT OF ABC-PARAMOUNT RECORDS, INC.



artist's
records

WHAT A DAY THAT WILL BE !!

presenting

BOB ALTER - The Singing Pastor

SIDE ONE
730307

STEREO
33-1/3

- | | | |
|-----------------------------------|------|--|
| 1. OH, WHAT A DAY & | | |
| WHAT A DAY THAT WILL BE | 3:11 | |
| 2. UNTIL THEN | 2:45 | |
| 3. WHEN THEY RING THOSE GOLDEN | | |
| BELLS | 2:47 | |
| 4. TIL THE STORM PASSES BY | 2:36 | |
| 5. FOLLOW ME..... | 2:34 | |
| 6. WIN THE LOST AT ANY COST | 3:11 | |



artist's
records

WHAT A DAY THAT WILL BE !!

presenting
BOB ALTER - The Singing Pastor

SIDE TWO
730307

STEREO
33-1/3

- | | |
|--|------|
| 1. THE KING IS COMING | 3:19 |
| 2. I BELIEVE IN A HILL CALLED
MT. CALVARY | 2:20 |
| 3. HE TOUCHED ME | 2:36 |
| 4. FILL MY CUP LORD | 2:15 |
| 5. OH WHAT LOVE | 2:18 |
| 6. GOD DID A WONDERFUL THING .. | 2:10 |



STELLA MUSIC CO. INC.

P.O. Box 84
Hillside, N.J. 07205

CONNECTICUT TWINS ORCHESTRA

HI-FI MONO
& STEREO
(BMI)

S-LP 954
SIDE I
33 $\frac{1}{3}$ RPM

1. GRAJCIĘ MI SKRZYPECZKI - Polka
S. Przasnyski
2. BABKA PRZY PIECU - Polka
S. Przasnyski
3. JA NIEWIEM - Oberek
S. Przasnyski
4. AMERYKANSKA POLKA
S. Przasnyski
5. NIEMA ZONY - Oberek
S. Przasnyski
6. W STARYM KRAJU - Polka
S. Przasnyski



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HI-FI MONO
& STEREO
(BMI)

S-LP 954
SIDE 2
33 1/3 RPM

7. O KASIA - Oberek
S. Przasnyski
8. RYBAK - Polka
S. Przasnyski
9. ZEGNAM CIE - Walc
S. Przasnyski
10. JEDZIE KONIK - Polka
S. Przasnyski
11. ZOLNIERZ - Polka
S. Przasnyski
12. JASIULENKA MOJ - Polka
S. Przasnyski



IN THE SPIRIT . . .

THE BLUE RIDGE

Recorded by:
The Sounding
Board, Inc.
Easley, S.C. U.S.A.

Side One
FR 223
33 1/3
Stereo

1. A GOOD LIFE WITH JESUS 2:12
Nancy Grandquist-Sounding Board Songs-BMI
2. SING A HAPPY SONG 2:29
Nancy Grandquist-Sounding Board Songs-BMI
3. I WILL PRAISE HIS NAME 3:10
Nancy Grandquist-Sounding Board Songs-BMI
4. THE ROCKS WOULD PRAISE HIM 2:15
Evatte/Johnson-Sounding Board Songs-BMI
5. IT'S TIME TO PRAISE THE LORD 2:27
Doug Davis-Sounding Board Songs-BMI



IN THE SPIRIT ...
THE BLUE RIDGE

Recorded by:
The Sounding
Board, Inc.
Easley, S.C. U.S.A.

Side Two
FR 223
33 1/3
Stereo

1. **MY SHIP'S IN THE HARBOR** 2:56
Don Seabolt-Sounding Board Songs-BMI
2. **HE CHOSE ME** 2:57
Doug Davis-Sounding Board Songs-BMI
3. **WHEN HE OPENS UP THE BOOK OF LIFE** 2:40
Don Seabolt-Sounding Board Songs-BMI
4. **HE NEVER GAVE UP ON ME** 3:22
Bobby All
5. **IF GOD BE FOR US** 2:30
Dave Wasmundt-Sounding Board Songs-BMI



RICHARD PRYOR
"BLACKJACK"

A-226
LAFF-LP

SIDE 1
(9420)

1. GETTIN' HIGH
2. FUCK FROM MEMORY
3. BIG TITS
4. GETTIN' SOME
5. THE PRESIDENT
6. ASS HOLE
7. LINE-UP
8. MASTURBATING
9. RELIGION
10. BLACK PREACHERS
11. BEING BORN
12. BLOW OUR IMAGE
13. BLACKJACK

© 1971 LAFF Records



RICHARD PRYOR
"BLACKJACK"

A-226
LAFF-LP

SIDE 2
(S-2421)

1. I SPY COPS
2. SUGAR RAY
3. WHITE FOLKS
4. INDIANS
5. ASS WUPIN
6. GOT A DOLLAR?
7. PRES.'S BLACK BABY
8. DOPE
9. WINO PANTHERS
10. AFTER HOURS
11. 280 LB. ASS
12. CRAP GAME
13. INSURANCE MAN
14. BLACK & PROUD
15. GETTIN THE NUT
16. F-K THE FAGGOT
17. JACKIN' OFF
18. SNAPPIN' PUSSY
19. FARTIN'

© 1971 LAFF Records

AB 4039
STEREO

SIDE 1
33 1/3 RPM
(AB 4039 SA-Banded)

MONTY PYTHON
"MATCHING TIE AND HANDKERCHIEF"
BANDED FOR AIRPLAY

1. "BISHOP ON THE LANDING" (3:07)
2. "ELEPHANTOPLASTY" (1:57)
3. "WIDE WORLD OF NOVEL WRITING" (2:34)
4. "WORD ASSOCIATION" (1:17)
5. "BRUCES" (3:04)
6. "ADVENTURES OF RALPH MELISH"
 " HOT DOGS AND KNICKERS" (4:04)
7. "THE CHEESE SHOP" (4:07)
8. "TIGER TALK" (1:29)
9. "A GREAT ACTOR" (2:23)

A Python Production for Charisma Records
© 1973 Arista Records, Inc.
Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y.N.Y. 10019



AB 4039
STEREO

SIDE 2
33 1/3 RPM
(AB 4039 SB-Banded)

MONTY PYTHON
"MATCHING TIE AND HANDKERCHIEF"

BANDED FOR AIRPLAY

1. "THE BACKGROUND TO HISTORY" (3:54)
2. "WORLD WAR NOISE IN 4" (4:05)
3. "THE FIGHT OF THE CENTURY" (:54)
4. "THE MINISTER FOR OVERSEAS DEVELOPMENT" (1:05)
5. "OSCAR WILDE AND FRIENDS" (3:26)
6. "TAKING IN THE TERRIER" (1:23)
7. "THE PHONE - IN" (2:37)

A Python Production for Charisma Records
© 1973 Arista Records, Inc.

Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y.N.Y. 10019

CINEMUSIC INC.

The "Live" Library

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— DEMO —

CMR 1100
33 $\frac{1}{3}$ RPM
STEREO

— Composer: Jack Shaindlin
BMI
Publisher: Triumph
Publications Inc.
BMI

Multi-Media
"STUDIO SESSION"

Not for sale

© 1974 ~~Triumph~~ Publications Inc., N.Y.C.



SPOKEN ARTS

SA-915

Made in U.S.A.

Side One

SA 915

**REMARKS OF
PRESIDENT LYNDON B. JOHNSON
TO
A JOINT SESSION OF CONGRESS**

March 15, 1965

(Part One)

Presented by Arthur Luce Klein

33 1/3 RPM

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

SPOKEN ARTS

SA-915

Made in U.S.A.

Side Two

SA 915

REMARKS OF
PRESIDENT LYNDON B. JOHNSON
TO
A JOINT SESSION OF CONGRESS

March 15, 1965

(Part Two)

Presented by Arthur Luce Klein

33 $\frac{1}{3}$ RPM

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

45

THOMAS McDONNELL

1. IF EVER I SHOULD LEAVE YOU (3.22)

F. Loewe-A. J. Lerner (Chappell)

2. SO IN LOVE (3.11)

Cole Porter (Chappell)



WG-E-2599

side one

UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

W & G

MADE IN AUSTRALIA BY
W & G DISTRIBUTING CO. PTY. LTD.

45

THOMAS McDONNELL

1. THE OLIVE TREE (2.57)

R. Wright-G. Forrest (Chappell)

2. AT THE BALALAIKA (2.31)

E. Maschwitz-B. Wright-G. Forrest (Paling)



WG-E-2599

side | two



Non Voglio Nascondermi

Misa-Adamo (B.I.E.M.)

Cambio Amore

Zaffino-Cambereri (Woomera)

TRIO FRANCO

WOOMERA

BIEM

WG-E-2717

side one

INTERNATIONAL

UNAUTHORISED PUBLIC PERFORMANCE
BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

W & G

MADE IN AUSTRALIA
W & G DISTRIBUTING CO. PTY. LTD.

Tutte La Gente

Zaffino-Cambereri (Woomera)

La Bamba

Arr. Zaffino-Cambereri (Woomera)

TRIO FRANCO

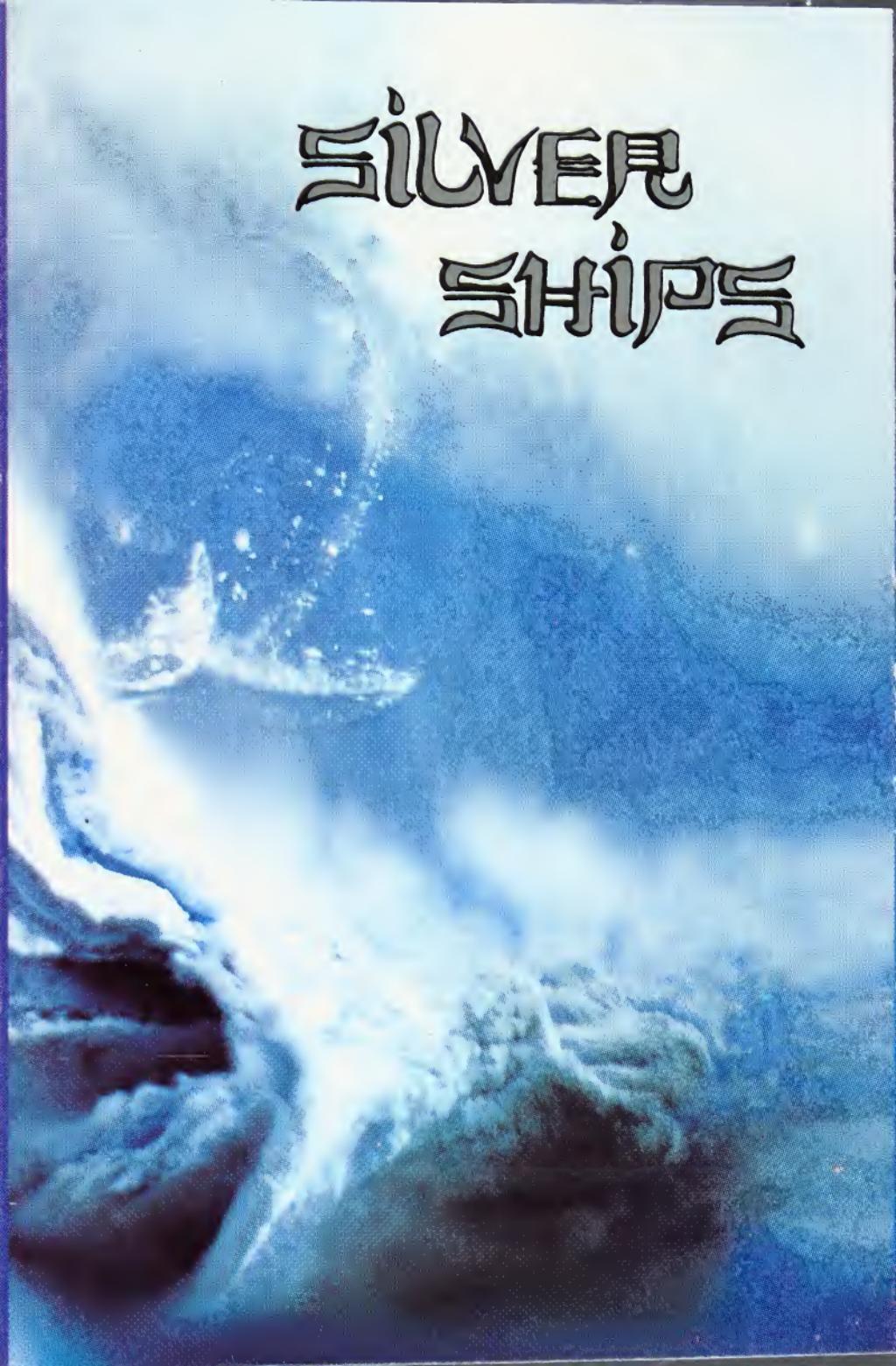
WOOMERA

WG-E-2717

side two



SILVER SHIPS



IT'S NOT TOO LATE

Songs by Ben Tousley

